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Peter Oundjian ON NEW MUSIC PATHS

ISSUE 12

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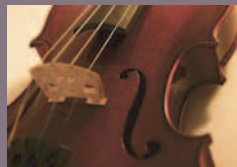
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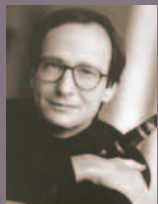
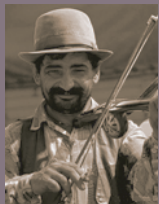


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BY CLAIRE MARIE BLAUSTEIN

FOR MANY CONDUCTORS, setting foot on the podium is comparable to standing on the peak of Mount Olympus. Like the all-powerful Zeus, they appear impossibly distant from both players and audience members. Not so with conductor Peter Oundjian whose passion and warmth are palpable, even from the nosebleed seats of Roy Thomson Hall.

Peter Oundjian

ON NEW MUSIC PATHS



His climb to the podium has not been the most direct. Oundjian spent most of his musical career as a violinist in the Tokyo String Quartet but focal dystonia forced him to trade his bow in for a baton. “I stopped playing because I had a condition with my left hand that prevented me from having freedom of movement. I had no choice but to stop playing, and I always had a passion for conducting. So it turns out that you never know where you’re going to have a silver lining. I can’t say that I’m glad that happened to my hand, but if it hadn’t happened, I would never be doing what I’m doing.”

OUNDJIAN FIRST TRIED HIS HAND AT CONDUCTING at the Caramoor Music Festival in New York in 1995. He made a splash at his premiere with the St. Louis Symphony in 1998, and served as music director of Amsterdam’s Nieuw Sinfonietta from 1998-2003. Last year he returned to his native Canada to become music director of the Toronto Symphony Orchestra (TSO), but he nevertheless continues to maintain an active guest conducting schedule. At the time of this interview, he was on the road in Paris, to conduct the Orchestre Philharmonique de Radio France. Even through the phone, the distance between us was traversed as Oundjian spoke candidly and engagingly about his transition to conducting, the New Creations Festival, and his hopes for the orchestra.

TMS: Do you find that the focal dystonia affects your conducting?

PO: It doesn’t affect anything except when I play the violin, which I actually just did for a fundraiser last week. It’s always frustrating when I play the violin, because my fingers go into a spasm. But that’s why they call it focal – because when I play the piano, it doesn’t affect me at all, and it doesn’t affect anything in my daily life or conducting.

› What drew you to conducting?

When you’ve made music for people for that many years, you’re addicted to it. I needed to find another outlet, and I had always a passion for it – I had studied conducting when I was young – so it was kind of the obvious thing. I wasn’t going to learn another instrument at the age of 39, so it was something that appeared in front of me, as that was the only door to walk through. Which is lucky in life, in a way, when you get to a crisis point. Most people ask “Should I do this, should I do that?” For me, there was no question.

› This is your second year working with the TSO – has your relationship with the orchestra changed?

It’s like anything else, you meet somebody – whether it’s a friend or whatever – and you hit it off. Then you get to know each other and the relationship strengthens. It’s very similar in that way; I think we understand each other better. The more repertoire we do, the more they find out what kind of things I’m looking for and how to understand my gestures even more quickly. Something is developing in the sound that is more what I’m looking for,

and even in terms of response, it’s getting quicker and quicker. A closer relationship is developing, musically, between myself and the players.

› What are you looking for in the sound?

You’re looking for an enormous number of sounds – more and more colours, more and more sensitivity, more impulsiveness sometimes. The music dictates what you’re looking for in the sound. But what I’m looking for, that whatever I’m picturing in my head, I can get across and they can respond to that. I think this is what’s developing – a kind of instant sensitivity not only to sound, but delicacy of phrasing and the making of a magical moment that is way beyond just sound. It’s a level of sensitivity that only the greatest orchestras really produce.

› What do you feel is your role in the orchestra’s interaction with the community? It seems that you interact extensively with the audience during concerts.

In the concert halls, I try to make people feel welcome – to slightly de-formalize the introduction of it, though certainly not the music-making. Christoph Eschenbach [conductor of the Philadelphia Orchestra] used the term “raising the invisible curtain”, and I think that’s really good, actually.

It’s also informing the public of what the Toronto Symphony really stands for, and not what they’re going to do, but what they already have done. We have probably 110,000 students a year that hear the Toronto Symphony, either in Roy Thomson Hall or in their own schools. Because when you get involved in this from a young age, you realize that this music brings something to us that is a little bit different than other music. I’m a big fan of rock music, but this is different. There is a level of connection that is deeper, spiritually, and more subtle, and evokes a much more complex set of feelings in us.

› This year will mark the second New Creations Festival, which you helped found. Do you think that it’s an important thing for the orchestra to do?

I firmly believe it is a terribly important part of any artist’s mission, to explore what their contemporaries are creating. But by and large the very pairing of those two words – New and Music – is petrififying to all but a very few people. So it’s about



finding context, I think, for people to come and hear a lot of music that they wouldn't ordinarily buy a ticket and drive to hear, something that is new and exiting and unusual.

Like last year, when we had Henri Dutilleux. The atmosphere in the hall was just incredible, when he came on stage, we were all witnessing a piece of history – he was 89 years old, and arguably the greatest composer alive today. And I think people really felt that something was happening that night that was unusual.

And this year, we're focusing on the concerto. We have great artists – Emmanuel Ax and Peter Sirkin and Evelyn Glennie and so many others – all playing pieces that have been written mostly for them, and premiered in the last 12 to 18 months. And we bring them together and put them in a festival... even I find it exciting, and I supposedly came up with the idea!

› **Do you think Toronto is particularly well-suited to this kind of event?**

I think we are very lucky. We have a tremendous community of listeners and a foundation of people who appreciate the arts in general, which is quite rare. And we have a huge student body, which is very important to the arts, and equally important that we give access to the students, so that this becomes part of their lives.

› **Do you think that new music festivals here should be promoting particularly Canadian composers, or all new ones?**

People need to promote good composers, or great composers. And it's perfectly natural that we look in our own community for those voices.

This is a big issue which I think is sometimes misdirected. I always say it's all very well to give Canadian composers the opportunity to write a piece and then perform it – it's important. But what we also need to be doing is sending the Toronto Symphony on tour with Canadian music, so it gets outside of Canada. You can play as much Canadian music in Canada as you want, and no one is going to know. We have talent, but it's very hard. Until somebody becomes internationally well-known, Canadian music remains a kind of Canadian phenomenon. And that's what I'm most interested in breaking through.

You get a lot of pressure from various people to fill the Canadian content quota. And for me, while I respect them for it, they aren't pushing enough, or at least not in the right place.

› **What is the right place?**

It's context – it's where that thing needs to be heard.

› **What would you like to accomplish in the next year? Things you'd like to have happen, or do?**

Well, have a very, very significant endowment [laughs]. There will be times – and I don't say if, I say when – when we have an even more solid financial footing, when we'll be able to do so much more. It's so important to have guests – we have Gergiev coming next year, we just had Charles Dutoit last week – having musicians of that calibre, experience and reputation does something for the orchestra and the community that is very important. So I look forward to the day when I have even more freedom to bring great artists to Toronto.

But repertoire wise, I'd love to give people the opportunity to hear

everything between the small classical orchestra, and even the baroque although I don't do baroque myself, from that size to the huge Mahler or Strauss. That's what's important, getting everything so that you have a very wide palette.

› **How was it to host Charles Dutoit?**

Oh, I went to the first rehearsal, and it was brilliant, absolutely brilliant. We were doing *Petrouchka*, and it was a virtuoso rehearsal. I don't know how many times he's conducted *Petrouchka*, but it sounded as if he had written it. One of the fiddle players even said to me, "Did he write this piece?" [laughs] It was fantastic, and he was extremely nice to the orchestra, and he enjoyed the orchestra tremendously.

› **What would you say is your vision for the ensemble?**

We are unlike any other musical organization in that we are ever-present. Week after week, if we're not playing subscription concerts, we're playing light classics, we're playing pops concerts, we're playing for schools, we're playing family concerts. I think that the image of the orchestra is developing at a good pace, to becoming an institution that is regarded as bringing true significance to the cultural life of the city.

The vision has a lot to do with balance: what is right for the community, and sometimes to challenge the community, by giving perform-



ances of pieces that are rarely heard or brand-new, and trying to make sure that our subscribers don't run away. Every year I try and bring significance to the body of repertoire we choose. It's like a diet; nourishment for the city. A great city should have a great orchestra, and should have it giving to its population and listeners a wonderfully-balanced diet of great music.

› **As you grow as a conductor, are there things you are doing to develop your conducting technique further?**

I think the music teaches you, and the activity of doing it teaches you. Conducting technique isn't quite like violin technique. For a lot of very successful conductors of the past and the present, if you ask players, they say "we know what he means, and we don't even know why."

I personally had several conducting teachers, and one of them insisted that I develop a real technique where my hands were completely independent of one another, and that I would really understand what it is to lay out a score clearly for a large group of musicians. He was very strict with me, and I really appreciated it.

So, when I'm studying a score, I'm not thinking any longer about exactly how my hands will do it, but I know subconsciously what I want. You can show a huge amount with your hands, and you don't have to talk that much in front of an orchestra if you really know the score well. It's like messaging really.

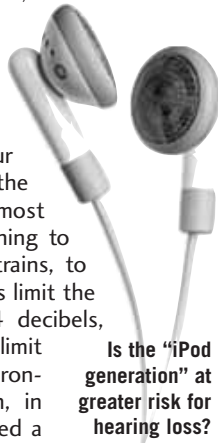
And everything happens the beat before, because if you wait until when you want it, they won't have time to adjust. So if you want a sharp *sforzando*, the upbeat you give to that one player, maybe third trombone, will have to be in that particular place – you catch their eye, you know they are focused on your eyes and your hands, and you give exactly the attack on the upbeat that you want. If you hear back exactly what you want to hear back, you know two things – you were very clear, and you have a great third trombonist. ■

Kat Hammer, Michael Vincent

ARE HEADPHONES DAMAGING TO HEARING?

Pete Townsend, legendary guitarist for The Who, is warning people of the damage headphones can do to hearing. Townsend blames his own hearing loss on years of wearing studio headphones in recording sessions, and cautions the "iPod Generation", frequent users of headphones, to be aware of the damage they might be doing. It is likely that The Who's live show is also to blame for Townsend's hearing loss. In 1976, the group set a record as the loudest pop group ever at over 120 decibels.

In a recent study the British Royal National Institute for the Deaf found that 39% of 18- to 24-year-olds listen to personal music players for at least an hour every day and 42% thought they had the volume too high. People surveyed were most likely to turn up the volume while listening to music in a loud environment, such as trains, to drown out external noises. European rules limit the volume of digital music players to 104 decibels, which is very loud compared to the noise limit which is deemed safe for a working environment, only 85 decibels. In late March, in response to such concerns, Apple released a software update that allows iPod owners, parents included, to decrease the maximum volume. **KH**



Is the "iPod generation" at greater risk for hearing loss?

THEODORE ROZSA 1915-2006

One of Calgary's most prominent philanthropists passed away on Thursday, March 2nd. Ted Rozsa, together with his wife Lola funded many arts organisations and other charities. They spearheaded the plans to build the prestigious Rozsa Centre on the University of Calgary campus, featuring the Eckhardt-Gramattee Concert Hall, a state of the art recording studio, and conference facilities. The Rozsas also founded the Rozsa Center for the Performing Arts at Ted's alma mater, Michigan Technological University.

Countless arts and music organisations benefit from the Rozsa's gifts, including the Calgary Philharmonic, the Calgary Opera, the Banff Centre, and the Honens International Piano Competition.

Named to the Order of Canada in 1991, Ted Rozsa was awarded honorary doctorate degrees from the University of Calgary and the Michigan Technological University. He will be remembered by all in the arts community as a generous man whose contributions greatly enhanced Calgary's arts scene. **KH**

NATIONAL BALLET ANNOUNCES NEW MUSIC DIRECTOR

The National Ballet has announced that David Briskin will become its new music director and principal conductor. Briskin is currently conductor of the New York City Ballet. Other dance organisations he has conducted include the Joffrey Ballet, Les Grands Ballets Canadiens de Montréal, and the companies of Martha Graham and José Limón. Additionally, he



has conducted Manitoba Opera, Calgary Opera and the National Arts Centre Orchestra. Briskin has made frequent appearances as guest conductor with the National Ballet during the last five years. He will assume his new post as the Ballet moves into the new Four Seasons Centre for the Performing Arts this summer.

The previous music director, Ormsby Wilkins, resigned from the National Ballet which he led for 15 years to assume the position of music director with the American Ballet Theatre in New York. **KH**

BIRGIT NILSSON (1918-2005)

On Christmas day, the legendary Swedish soprano Birgit Nilsson passed away at the age of 87 in her childhood home in southern Sweden. Nilsson, the child of middle-class farmers, became a leading exponent of Richard Wagner's operas. She has become the standard from which to compare the essential Isolde, the mythic princess in Wagner's "Tristan und Isolde," a role she sang more than 200 times throughout her career. She was equally well known as Brunnhilde in Wagner's "Die Walküre," "Siegfried" and "Götterdämmerung." Nilsson's miraculous voice and unending doggedness thrilled audiences from New York's Metropolitan Opera to La Scala in Milan, and her high notes made her the greatest Wagnerian soprano since Kirsten Flagstad. Before retiring in 1984, she was one of the highest-paid singers in the opera world, due to her mastery of the genre and her great popularity. Her voice will be remembered for its robustness and precision. "She avoided all the kind adulation that people gave her," describes Plácido Domingo. "Nobody has sung Turandot like her. She was an unbelievable lady." **MV**

**MOZART'S SKULL**

Scientists have failed to prove that a skull, long rumoured to have been Mozart's, is indeed his. Mozart was buried in an unmarked pauper's grave in Vienna's St. Mark's Cemetery. The exact location of the grave is unknown, but a marker stands in its believed location. According to legend, the grave-digger Joseph Rothmayer removed the skull in 1801, ten years after Mozart's burial. It has been in the possession of the International Mozartum Foundation in Salzburg since 1902.

Scientists from the Institute for Forensic Medicine in Innsbruck, along with the US Armed Forces DNA Identification Laboratory in Rockville, Maryland, took DNA samples from two of the skull's teeth and compared them to DNA from two thigh bones taken from the Mozart family grave in Salzburg's St. Sebastian Cemetery. The bones were believed to be from Mozart's maternal grandmother and a niece. The tests show that the skull is not related to either of these bones, but also that these other bones do not share any genetic material. This raises new questions about the skeletons in the Mozart family grave. The test results were announced on a documentary celebrating the 250th anniversary of Mozart's birth. **KH**

Singing MOZART

Joseph K. So

"I BELIEVE IN GOD, MOZART, AND BEETHOVEN," Richard Wagner is reputed to have said.

Schubert, another musical giant, writes in his diary, "O immortal Mozart, how many inspired suggestions of a better life have you left in our souls." For countless millions of music lovers, January 27th of this year marked a special day, the 250th anniversary of the birth of Wolfgang Amadeus Mozart.

Salzburg, his birth city, is bracing for a deluge of tourists on a musical pilgrimage, eager to snap up pricey souvenirs and concert tickets costing a king's ransom. Except for a few jaundiced nay-sayers – music critic Norman Lebrecht among them – who bemoan the crass commercialism of this massive birthday bash and warn of the danger of an overdose of Mozart *mit schlag*, most welcome the occasion to commemorate and reflect on the great composer. Last month, opera houses, concert halls and airwaves resounded with his music.

Perhaps no musicians hold Mozart more dearly to their collective heart than singers. The wonderful Austrian mezzo Angelika Kirchschrager was recently quoted as saying Mozart "is a gift from God; his work purifies not only the voice but the soul." What makes his music so special? First of all, it is supremely accessible – few composers write such 'humma-ble' melodies. Mozart himself considered melody the essence of music, stating that "even in situations of the greatest horror, (music) should never be painful to the ear, but should flatter and charm it, and thereby always remain music." To many, Mozart is the ultimate 'feel-good music' that lifts the spirit like no others. Even the great Antonin Dvorák called it "a ray of sunshine."

To be sure, there is a sincerity and directness of communication in Mozart's musical language that touches the heart. His operas, particularly the Da Ponte Trilogy, remain remarkably fresh two and a half centuries later, which may explain why many stage directors, from Peter Sellers to Sir Kenneth Branagh, cannot resist an attempt at updating, with varying degrees of success. "Mozart's characters are timeless," baritone Gerald Finley says. "In *Le nozze di Figaro*, you have the whole political thing; the relationship between servant and master, the haves and have-nots. The ideas of romantic love, power, social position – these are completely contemporary, really timeless issues. And with the wonderful pulsating energy and an anguished lyricism to his music, each time I sing it, it feels like the first time." Finley speaks from experience. A singer of great artistic range, from Bach and Handel to John Adams and Sariaho, he is also a quintessential Mozartean, his *Don Giovanni* from the Metropolitan Opera last season, a *tour de force* of vocal and dramatic veracity. On his 2006 calendar is a reprise of the Count for

Covent Garden, plus the title role in a new production of *Don Giovanni* in Vienna, and several appearances as baritone soloist in the Mozart Requiem.

It is often said that Mozart writes gratefully for the voice. "He writes for the voice like nobody else," explains soprano Nathalie Paulin, who has delighted audiences as Susanna, Despina and Zerlina, and is about to tackle her first Pamina. "His melodies, once learned, are great exercises for the voice." Mozart may appear deceptively 'easy' to sing, but part of the trick is to be able to meet the technical demands so well that the singing comes across as effortless. Purity of tone, clarity of diction, smooth, even scale and long breath line are just some of the requirements in Mozart. The Countess's 'Porgi amor' demands a *mezza voce* of resolute beauty and steadiness, seamless legato and sureness of pitch, tricks of the trade common in the arsenal of the Mozart singer. The daunting coloratura in Queen of the Night's two arias requires great flexibility up to a high F, but also a certain dramatic expression few light sopranos possess.

Is Mozart's music "balm for the voice," like some singers claim? "Only if you sing it correctly," Finley replies. "If your technique is not in shape, you collapse in Mozart. He demands long lines

and good breath control, together with a certain purity and clarity." Suffice to say the technical facility has to be in place before a singer is free to express the emotions inherent in the music. Unlike Puccini and other *verismo* composers, the classical style does not lend itself to histrionics. Even *buffo* Leporello and Monostatos should be sung rather than mugged. A lot of the expressions are already written into Mozart's vocal line and in the orchestration, and if the singer is faithful to the composer, the emotions will come through. Best is to let the music speak. Paulin agrees: "I love his soubrettes – the ones I have sung all have strong personalities. Susanna is one of the greatest roles, quite long and a little low for a soprano, but so fulfilling and challenging! Zerlina is another strong headed girl – she falls for Don Giovanni for a moment, but she is nevertheless so much in love with her Masetto. And I would dearly *love* to sing Elvira, that neurotic bag! (laughs) All these characters have flaws. That's what I love about Mozart's roles. They all make good and bad decisions – because they are really human!" ■



“ The ideas of romantic love, power, social position – these are completely contemporary, really timeless issues. And with the wonderful pulsating energy and an anguished lyricism to his music, each time I sing it, it feels like the first time. ”

GERALD FINLEY, BARITONE

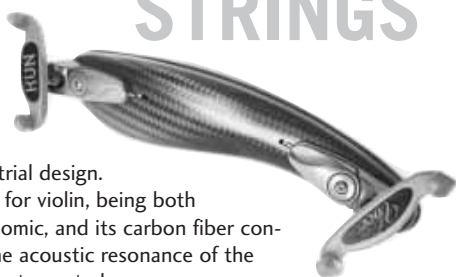
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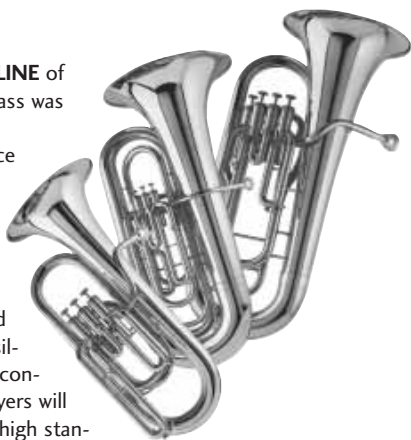
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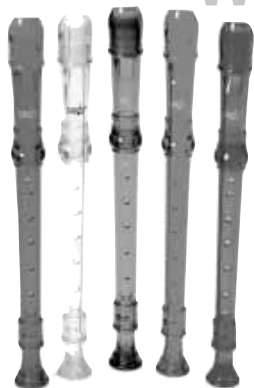
STRINGS

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JAZZ

FROM HISTORY...

Mark Miller: Some Hustling This!
Taking Jazz to the World, 1914-1929

The Mercury Press

ISBN: 1-55128-119-8 187 pp. + notes and index

Renowned as Canada's national jazz scribe, Toronto journalist Mark Miller has spawned another worthwhile tome in his role as jazz historian laureate. While his six previous works were focused on the country – either in the choice of subjects and/or locations – Miller has this time cast a wider net, bringing to life little-known tales from the early global jazz diaspora.

True to the author's journalist vocation (he recently retired from The Globe & Mail after 27 years), Miller writes to tell the story of jazz but with the rigour of a historian, effectively searching through first and second-hand sources such as musician recollections and newspaper coverage. "Some Hustling This!" brings us the stories of people like Louis Mitchell, Arthur Briggs, Ada "Bricktop" Smith, Frank Withers and many others who played essential roles in the early spread of jazz on the Old Continent. In some cases these characters were more important figures than Sidney Bechet or the Original Dixieland Jazz Band, to date the most heralded personalities in jazz lit.

The book brings us far afield to the early European jazz scene (with much emphasis on Paris and London), but also takes us on side trips to off-the-beaten-jazz track destinations like Moscow, Sydney, and Shanghai. Miller also



has us join in on the early travels of musicians up and down the West Coast and Canada, material previously covered in his study of African-American jazz musicians in Canada ("Such Melodious Racket: The Lost History of Jazz in Canada 1914-1949", also from Mercury Press.)

Much as in his previous works, Miller's latest is one in which the facts speak for themselves, bereft of any preset agendas or theses to be defended. While it is not a scholarly work, the research nonetheless bears the Miller hallmarks of thoroughness and precision. Concision is at a premium: we are presented with 45 chapters in less than 190 pages, with all sources carefully listed in 19 pages of endnotes. Also included are helpful details such as the dates of the characters' births and deaths. In all, Miller's latest is not only an entertaining read, but, more importantly, an informative one.

... TO HIS STORY

John Zorn: A Bookshelf on Top of the Sky (12 Stories about John Zorn)

Tzadik DVD Tz 300071-9

Few musicians working on the outer rims have been more successful than John Zorn, at least in making themselves known to a wide audience. A post-modern artist par excellence, the saxophonist – who prefers to be known as a composer – has almost single-handedly created of himself the image of an *enfant terrible*; bound to repulse some or totally entrance others, but leaves little room for indifference.

German filmmaker Claudia Heuermann is clearly taken up in the Zorn spell. Soon after discovering the artist she became a rabid collector of his records, and devoted herself to making a documentary about him and his work. The resulting film, whose title emanates from Zorn himself, ends up something like a "Desperately Seeking John" flick. It follows the filmmaker as

she tracks Zorn down at a concert in Germany and sneaks her way backstage. Although he gives her the cold shoulder, she is undaunted. In fact, she settles in New York and slowly gains his confidence.



However, Heuermann falls short in obtaining a face to face interview with Zorn, despite his promises and her repeated attempts. The resulting film is thus a cobbling together of material that only partially succeeds in unveiling a man who remains very guarded. Still, there are some insights to be found. For example, the film reveals Zorn's frustration at not being accepted by the Japanese, despite learning the language and enjoying cult status there. He muses that the situation is akin to "the old Jewish hang-up" of wanting to be accepted in a world that holds him at bay.

Dispersed through the film's 82-minutes are concert and rehearsal sequences shot in various locations (with Masada, of course, but also with its string variant and earlier bands like Naked City). We are even witness to a short sequence shot in Zorn's downtown New York home, the artist surrounded by records scattered about.

What emerges in the end is a portrait of an artist more willing to talk about his work than himself. The filmmaker, for her part, conjectures that the film is as much about her and her perceptions as that of her chosen subject. Following a first run at film festivals, this documentary was released on DVD in 2004 by Zorn's label. His fans surely have this item by now, but others should check it out too, perhaps by renting it at one of the better video stores.

Marc Chénard

OFF THE RECORD

Marc Chénard, Felix Hamel, Paul Serralleiro

Barry Guy – London Jazz Composers Orchestra:

Study II, Stringer

Intakt CD 095

★★★★☆

British bass virtuoso extraordinaire Barry Guy has been meeting a single challenge head on for 35 years now: composing pieces for an orchestra mainly staffed by free jazz players (Peter Brötzmann, Evan Parker, Paul Lytton, Paul Lovens, Phil Wachsmann). This issue combines two pieces recorded ten years apart. The first, "Study II", (cut in 1991) is an etude of sound masses running under 20 minutes and comes to a peak of intensity after the halfway mark, only to subside back into stillness. In spite of its inherent freedom, this piece demands great collective discipline from the 17 players involved.

"Stringer", in contrast, is a more solo-oriented excursion for individuals and sub-groupings of the 18-man ensemble. The power here is impressive, magnified by two basses and two drum sets which fan the flames ignited by the horn players. The piece was first released in 1982 on Free Music Productions, the leading



label at that time for this kind of music. This time, this massive 42-minute opus (divided in four movements) and "Study II" make their first CD appearance on the Swiss Intakt Records.

Also worth listening to is the latest creation of this exceptional musician, titled "Oort-Entropy" (Intakt CD-101), a work scored for his slightly downsized, ten-piece unit known as the Barry Guy New Orchestra. While this comes as no news to the cognoscenti, it is nonetheless highly recommended for anyone with ears yearning for more than just the usual big band fare. (Check out Intakt's website for an overview of its catalogue and its list of distributors: www.intaktrec.ch) **MC**

The Vandermark 5: Free Jazz Classics Vol. 3 & 4

Atavistic ALP170CD

★★★★☆

The intense turn-of-a-dime precision of the Vandermark 5 is devoted to paying tribute to two unlikely figures of the free avant-garde: Sonny Rollins and Roland Kirk. The liner notes to this two CD set make



clear that both Rollins and Kirk were pioneers of sound on their instruments, stretching our notions of the possibilities of the saxophone and of the jazz idiom itself, and thereby setting new standards.

These five Chicago-based players – Jeb Bishop on trombone (who has since been replaced by cellist Fred Lonberg-Holm); Kent Kessler on bass; Tim Daisy on drums; Dave Rempis on alto and tenor saxes; Ken Vandermark on baritone/tenor sax, as well as B^b and bass clarinets – bring much talent to the tribute. Together they produce poignant portraits of the music of Rollins ("Six for Rollins") and Kirk ("Free Kings — The Music of Roland Kirk"). While the vehicles that serve as starting points are not their own, the tight-working unit make them so by exuding fire and spirit rather than respectful reproduction, thus showing their understanding of the originals.

It is hard to single out individual tracks since almost each one transports the listener. It is interesting, however, to hear what the group does with Rollins' rather minimalist "John S." After a voluble and extended rapid-fire intro by Vandermark, they play at compressing and stretching the tune. It is also interesting to check out how they manage to do justice to Kirk's sound, idiosyncratic as it was. While you would never mistake any of the 12 themes covered for Kirk's own playing, these musicians do manage to reference the rootsy soulfulness of the late master. **PS**

Anthony Braxton Quintet (London) 2004

Leo CD LR 449

★★★★☆

Anthony Braxton Sextet (Victoriaville) 2005

Victo CD 098

★★★★☆

Despite the importance of Anthony Braxton's orchestral and solo outings, it is his compositions for more traditional small jazz groups (or, in his own words, "creative ensembles") that are at the core of his work. It is in these that his concepts are most often clearly stated and understood. This is the case with his recent Ghost Trance Music (GTM) compositions. These two albums, recorded six months apart, portray a recent stage of development of Braxton's decade-old form of musical expression.

If the early GTM compositions recorded on the Braxton House label in the mid-90's appeared a bit stiff and repetitive, the concept seems slowly to have gained flexibility. Recorded at the Royal Festival Hall in London in November 2004, the first of these albums features Braxton's *Composition no. 343* with a quintet including Taylor Ho Bynum on trumpet, Mary Halvorson on guitar, Chris Dahlgren on bass and Satoshi Takeishi on percussion.

The point of reference for Braxton's small ensemble compositions remains his quartet of the 80's and 90's with Marilyn Crispell, but here the piano has been replaced with a subtle guitar, and the presence of a



second horn gives the music added dimension. One would have to search hard for a high point in this performance, since everything seems to be understated. There is a certain quiet intensity that underlines the proceedings, and the musicians are particularly well-tuned to Braxton's conceptions, especially the trumpeter, who is the master's long-time sympathetic partner. An encore, simply titled 'part 2', rounds up the album that clocks in at exactly one hour.

Recorded at last year's Festival de Musique actuelle de Victoriaville, the sextet's performance proved to be one of the event's high points. On board were Bynum and Dahlgren, with Jessica Pavone (violin), Jay Rozen (tuba, electronics) and Aaron Siegel (percussion), who together tackle the almost 70-minute *Composition no. 345*. The group's sound was varied in this performance, with violin, tuba and occasional vibraphone adding some colour. While the leader burst into his trademark sax wails, the overall feeling remained one of an almost Zen-like contemplation, at least up to the 45-minute mark when the sextet entered somewhat noisier territory, assisted by Rozen's electronic backdrop.

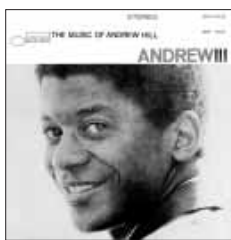
Both albums share a sparse percussion conception, non-linear and un-rhythmic, which sometimes leaves the bass to set a pulse, thereby letting the percussionist add in improvised filigrees. Bynum excels here, as does Rozen, but Braxton is still the dominant voice. Whatever the saxman does next (and it could be anything from a duet with a Buddhist monk to a new opera cycle), these two albums are at the core of his current musical development. The two sides considered, the Victo set might just get an extra half-star for its more diverse sound. Both titles are indispensable for those with an interest in creative music. **FH**

Andrew Hill: Andrew!!!

Blue Note (Connoisseur series) 11437

★★★★☆

After introducing Thelonious Monk in the late 40's and Herbie Nichols in the mid 50's, Blue Note found yet another unique pianist/composer in the 60's: Andrew Hill.



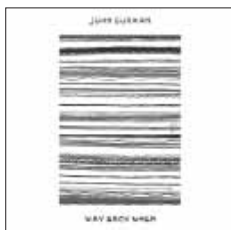
However, while Monk and Nichols found a certain recognition for their work (posthumously for the latter), Hill is still working hard at it with a new Blue Note album, *Time Lines*, released in March. Reissued on CD for the first time, the 1964 *Andrew!!!* was Hill's fifth date for Blue Note, and came right after his classic *Point of Departure*. Bobby Hutcherson and Richard Davis remain from that earlier session, joined by Joe Chambers and tenor saxophonist John Gilmore, in one of his rare appearances away from Sun Ra's Arkestra. The music is adventurous, bridging hard bop and the avant-garde, with six versions of recognizable Hill themes plus two bonus alternate takes. Essential listening. **FH**

John Surman: Way Back When

Cuneiform Records Rune 200

★★★★☆

This previously unscheduled quartet/quintet date is a nice blast from the past. Baritone saxophonist John Surman, 25 at the time, convened some of his friends for a session just before leaving



Britain in 1969. Heard are pianist John Taylor, playing the then-brand-new electric keyboard, bassist Brian Odgers, drummer John Marshall and, on two tracks, the sadly vanished altoist Mike Osborne. Only a few test pressings of the session exist and the master tape was, until recently, missing. Unavoidably, the music is dated because of the piano and the obstinate grooves seeping in from the nascent jazz-rock trend. The leader's spirit makes up for those wrinkles, however. On soprano sax, he careens through the first four tracks, a kind of suite that gives its title to this record. On the two longer tracks, shared with Osborne, Surman shows his extraordinary prowess on the bigger horn, clearly reaffirming his position as a master of that axe. On the basis of those qualities alone this disc merits four stars, minus half due to three of the suite's tracks being alternate takes of the same tune. **MC**

Don Cherry: Where Is Brooklyn?

Blue Note (Connoisseur series) 11435

★★★★☆

Don Cherry's third Blue Note album, *Where is Brooklyn?*, recently saw its first domestic CD release in the Connoisseur series. As with his first disc for the label – the excellent



Complete Communion – this is a quartet session, with bassist Henry Grimes and drummer Ed Blackwell, plus Pharaoh Sanders on tenor and piccolo, replacing Cherry's usual saxophonist of the time, Gato Barbieri. While Sanders might not be as in tune with Cherry's music as Barbieri, he still provides fiery solos. The music features classic versions of "Awake Nu" (a former Albert Ayler theme), "There is the Bomb" and "The Thing", all of which have become free jazz staples today. They were notably played by Ken Vandermark and Mats Gustafsson, whose trio is called "The Thing". While perhaps not on the level of his other two Blue Note productions, this album is still classic Don Cherry. **FH**

Now Orchestra and Marilyn Crispell: Pola

Victo CD097

★★★★☆

Made up of some of the strongest voices on the Vancouver scene, the Now Orchestra is an ensemble with a difference, focusing on collective improvisation. This latest release finds them



with an old friend and former collaborator, pianist Marilyn Crispell, who contributes the slowly evolving, contrast-rich "Yin Yang". Four of the other compositions are by artistic director Coat Cooke, and one comes from guitarist Ron Samworth. All six tunes could serve as models of thematic conciseness, balanced with collective development via improvisation. Two of Cooke's shortest pieces are compressed vehicles that show the band's ability to burn within the rigours of closely controlled writing. The musicians blaze with just as much intensity on the other, longer vehicles – notably Samworth's "M.C.", which embeds one of the most lyrical brass lines on the album, Cooke's ominous, almost Wagnerian "Broken Dreams," and the pointillist and poetic "Suffused with Blue Light". **PS**

Coat Cooke: Up Down Down Up

Cellar Live 50605

★★★★☆

This side is one of Coat Cooke's rare appearances, apart from the previously-reviewed orchestra release. Appearing with bassist Clyde Reed and drummer Kenton Loewen, he



performs at Vancouver's leading jazz den, now preserving and distributing performances via its own in-house label. In keeping with Sonny Rollins' 50-year-old tradition, Cooke plays nimbly with sympathetic support, both on alto and tenor saxes (though the back of the record perfunctorily lists him on "saxophone"). Difficult to say if they are actually playing written material in these 9 tracks, caught in June 2005 at one of the trio's Monday nights gigs. Albeit very open, there is nothing aggressive, nor challenging for that matter, to be found here. The tracks remain basically free-boppish, with tinges of blue and an unexpected quote in the opening cut from the old tune "Chicago". Cooke's tenor is quite mellow, his alto more rambunctious. At just under 73 minutes, this disc, however, does not have enough gripping moments to really hold us from start to finish. Come to think of it, 50 minutes would have been just right. **MC**

Tony Wilson: Horse's Dream

Drip Audio MAX20152

★★★★☆

West Coast guitarist Tony Wilson plays the instrument from many angles in a wide-ranging program of pieces. Essentially a collection of tone poems composed on Hornby Island off the



B.C. coast, the music is both intimate and imaginative. We seem to get the private musings of the artist collected for all to hear, from avant-garde noise pieces to introspective six-string meditations, silky jazz noodlings, a bluegrass ballad delivered in idiosyncratic nihilistic tones, a spiritual harp-like rendering of Coltrane's "Venus/Offering", and, to close, a surprisingly fresh version of "Danny Boy". Mainly a solo CD (Bob Grant on woodstove and utensils, and Jesse Zubot on violin, make spot appearances), this is a state-of-the-art report on the electric guitar that rings true as a coherent artistic statement. It is, thankfully, not an album of self-indulgent shredding, nor the kind of suave elevator music that some prominent guitarists in jazz often concoct. **PS**



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REVIEWS

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★★★★★	A MUST!
★★★★☆	EXCELLENT
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REVIEWERS

WSH W.S. Habington
 JKS Joseph K. So
 JW Jef Wynn

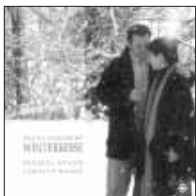
VOCAL MUSIC

Schubert

Winterreise

Russell Braun, baritone; Carolyn Maule, piano
 CBC Records MVCD 1171 (79 min 12s)
 ★★★★★ \$\$\$\$

This great song cycle has had a felicitous recording history – singers of all voice types have committed it to disc. Some have made multiple recordings at different stages of their careers – in the case of the great Dietrich Fischer-Dieskau, he tried his hand at it three times! This cycle is arguably the most difficult of all song cycles, requiring a two-octave range and the ability to hold the audience spellbound for almost an hour and a half. But first and foremost, the communicative power has to be there. This new entry by Canadian baritone Russell Braun ranks very high among contemporary versions. His timbre is warm – a curiously moving sound tinged with a certain sad-



ness that is perfect for this gloomiest of cycles. At over 79 minutes, the performance is some 5 minutes longer than the 'average'. A few songs are taken very slowly, while others move at a surprisingly fast clip. Braun is not afraid to take risks, opening up the voice to operatic dimensions in the more declamatory passages, but also capable of scaling things down to an almost Vickers-like whisper elsewhere. He is ably assisted at the piano by his wife Carolyn Maule. While she is stretched by its technical challenges, she compensates by practically breathing with the soloist, offering genuinely solid support. This is an important entry to the discography of *Winterreise*, and it will likely receive serious consideration when the time comes to choose the best Canadian vocal recording of 2005. **JKS**

Mozart

Lieder

Suzie LeBlanc, soprano;
 Yannick Nézet-Séguin, fortepiano
 ATMA Classique ACD2 2327 (63 min 12 s)
 ★★★★★ \$\$\$\$

Released in time for the 250th anniversary of Mozart's birth, this disc features the crystalline soprano of Suzie LeBlanc, with the conductor Yannick



Nézet-Séguin playing on a 1998 reproduction of a 1790 fortepiano. They tackle 22 familiar Mozart songs in German, French, and Italian. It opens with 'Abendempfindung,' arguably his finest. LeBlanc brings an early-music approach to these songs, using relatively little vibrato and accentuating the fluty, plaintive quality in her voice. Pieces are occasionally on the slow side, such as the opening song, but LeBlanc sustains the mood well. 'Der Zauberer' and 'Das Veilchen' are exquisite. 'Kinderspiel' has just the right bouncy quality. It should come as no surprise that besides being a terrific conductor, Nézet-Séguin is also a wonderfully attentive and sympathetic pianist. It is unfortunate that the balance between the voice and the piano is less than ideal. The piano sound is too recessed, at times sounding as if it is in the next room. LeBlanc's beautiful voice is well captured, the tone rich and full, although the miking is too close and one is aware of her breathing. The acoustics are

over-reverberant. The thick booklet contains an essay, artists's photos and biographies, plus texts in three languages, albeit in miniscule print. **JKS**

Mozart

Arias & duets

Isabel Bayrakdarian, Michael Schade, Russell Braun
 COC Orchestra / Richard Bradshaw
 CBC Records SMCD 5239 (67m 21 s)
 ★★★★★ \$\$\$\$

Released to coincide with the Mozart celebrations, this disc has its origin from a terrific concert at the Glenn Gould Studio. The forces reunited at the acoustically superior George Weston Hall last June for the recording. The result is a highly enjoyable disc capturing the three artists in great form. The lion's share of the singing falls on the capable shoulders of baritone Russell Braun, who is involved in 8 of the 15 selections. Whether as Papageno, Don Giovanni, Guglielmo, or the Count, Braun combines a virile sound with keen dramatic sense. It is a little disappointing that Bayrakdarian chose not to sing Pamina's 'Ach ich fuhls,' a role tailor-made for her; nor did she venture deeper into Elvira territory with the showpiece 'Mi tradi'. But her 'Ah, fuggi il traditor' has gleaming tone and sparkling coloratura; and as expected, Susanna's 'Deh vieni' is truly exquisite. Michael Schade tackles four of the most difficult Mozart tenor arias, combining his justly famous *mezza voce* with ringing tone at the climaxes. The COC Orchestra under Richard Bradshaw sounds surprisingly idiomatic in Mozart. The photos in the booklet and the inside of the jewel box show the three artists obviously having a great time. I dare say, the sentiment is amply shared by their listeners. **JKS**



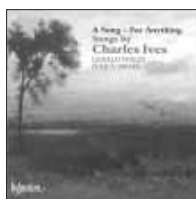
Ives

A Song – For Anything

Gerald Finley, baritone; Julius Drake, piano
 Hyperion HYP CDA 67516 (70 m 30 s)
 ★★★★★ \$\$\$\$

Ives wrote some 200 songs, but they are underrepresented on disc. Thomas Hampson and Susan Graham each recorded a few, but to me this new collec-

tion of 31 songs is definitive. Brilliantly sung by Canadian baritone Gerald Finley, it has become the gold standard by which all future recordings of these pieces will be measured. Finley meets the daunting vocal and dramatic challenges with total commitment and superb musicianship. There is unfailing beauty of tone in the lyrical songs ('Memories'; 'Tom Sails Away'). In the more declamatory songs ('General Booth'; 'Charlie Rutlage') he is unabashedly theatrical, complete with cowboy drawl. The songs are mostly in English except for three in German (including one set to the famous Heine text 'Ich grolle nicht') and one in French ('Élégie'). One would be hard-pressed to find a better collaborative pianist than Julius Drake, who even makes vocal contributions – in 'Memories' and 'Charlie Rutlage'! Given its legal troubles, Hyperion is brave to take on this adventurous project. The critical success of this disc is richly deserved. **JKS**

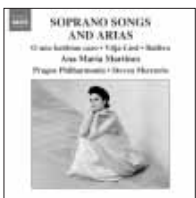


Soprano Songs and Arias

Ana Maria Martínez, soprano; Prague Philharmonia / Steven Mercurio
Naxos 8.557827 (53min 26s)

★★★★☆ \$\$\$

Puerto Rican soprano Ana María Martínez has a stunning voice and she is in glorious form on this disc, recorded in 2000 and only now released in conjunction with her Met debut as Micaëla. Having seen her Fiordiligi and Donna Elvira in Santa Fe, I dare say she rivals the best. Here she sings some of the chestnuts of the lyric soprano repertoire, from Puccini and Gounod to Canteloube and Villa-Lobos, all sung with gleaming tone and unfailing musicality. Perhaps one could ask for more temperament and personality – she is a bit placid and I miss the smile in the voice – but on a purely vocal level she is terrific. *Bailèro* from Songs of the Auvergne and *Bachianas Brasileiras No. 5* are particularly lovely. Like most Latins singing in German (*Vilja Lied*), she tends to suppress her consonants. Steven Mercurio offers solid support, even if the Prague Philharmonia isn't terribly idiomatic in the Spanish pieces. At 53 minutes the disc is a bit short but her beautiful singing makes up for it. Highly recommended for soprano buffs. **JKS**



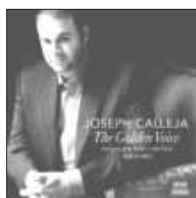
The Golden Voice

Joseph Calleja, tenor, Academy of St. Martin in the Fields, Carlo Rizzi, conductor

Decca 475 6931 (59min 23s)

★★★★☆ \$\$\$\$

This is the second solo disc by Maltese tenor Joseph Calleja on Decca, where he has an exclusive contract. One is tempted to dismiss the title "The Golden Voice" as nothing more than media hype, but to my ears, his voice does bear a certain resemblance to the so-called 'golden age' singers. No doubt, Calleja has a major voice that is immediately recognizable – a bright sound with plenty of *squillo*, a quick vibrato and a secure upper extension ideal in the *bel canto* repertoire of Donizetti and Bellini. He also sports a most impressive high *diminuendo*. He has certainly come a long way



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Feature of the Month–April



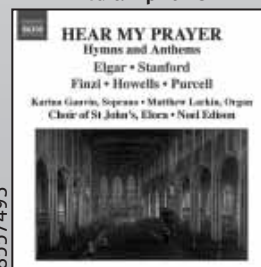
John Tavener
Lament for Jerusalem
Choir of London and Orchestra
Jeremy Summerly, conductor

From Byzantium To Andalusia
Oni Wytars Ensemble



John Rutter
Mass of the Children
The Choir of Clare College,
Cambridge
Timothy Brown, conductor

Feature of the Month–May Avail. April 18



Hear My Prayer
Hymns and Anthems
Elgar • Stanford
Finzi • Howells • Purcell
Karina Gauvin, Soprano • Matthew Larkin, Organ
Choir of St John's, Elora • Noel Edison

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since the 'diamond in the rough' Rodolfo in Toronto five years ago. His 'Una furtiva lagrima' is lighter and less substantial than the burnished sound of Rolando Villazon, but Calleja has a plaintive quality that is equally appealing. Anna Netrebko makes a cameo in the duet from *La sonnambula*, trading high notes with Calleja, with the tenor coming out on top. Typical of these solo discs, the conductor Carlo Rizzi plays 'follow the divo'. A highly enjoyable disc. **JKS**

J.S. Bach Cantatas Vol 10

For the Nineteenth Sunday After Trinity: BMW 48, 5, 90, 56; For the Feast of the Reformation: BMW 79, 192, 80 – Soloists, Monteverdi Choir, English Baroque Soloists/Sir John Eliot Gardiner Sol Deo Gloria SDG 110 (121 min 46 s – 2 CDs)
★★★★☆ \$\$\$\$

Sir John Eliot Gardiner took his period forces on the road in 2000 to perform all of Bach's sacred cantatas. This is volume 10 in a traversal of the (hidden) bulk of the composer's output and the series is enjoying phenomenal success. Recorded live in the historic churches of Potsdam and Wittenberg, these are superlative yet spontaneously exciting readings. The English Baroque Soloists (EBS) and the Monteverdi Choir are, of course, standard bywords for excellence and the solo vocalists (Joanne Lunn, soprano; William Towers, alto; James Gilchrist, tenor; Peter Harvey, bass) achieve rapturous heights of expression. When it comes to this music, it is hard to avoid the conclusion that "Sir John knows and does best."

Collectors who have not yet taken the plunge into Gardiner's Bach Pilgrimage should try a single disc sampler from Sol Deo Gloria (SDG 114). In addition to ten extracts from forthcoming issues in the cantata cycle, it includes a Bach discovery from 2005: *Alles mit Gott und nichts ohn' ihn*. This was a 1713 birthday ode for the Duke of Saxe-Weimar and it is performed with marvelous sensitivity by soprano Elin Manahan Thomas and a chamber group of EBS musicians.

Sol Deo Gloria is an imprint of rare quality with cover art by photographer Steve Curry, informative essays and full vocal texts with English and French translations. This is most appropriate for music that unfailingly comforts, consoles and inspires the listener. **WSH**



ORCHESTRAL MUSIC

Rochberg

Symphony No 2

Saarbrücken Radio Symphony
Orchestra / Christopher Lyndon-Gee
Naxos American Classics 8559182 (55 min 34 s)
★★★★☆ \$

George Rochberg (1918-2005) was an individual, questioning force among American composers of the 20th century. His Second Symphony was acclaimed at its first performance in New York under the baton of George Szell in 1961. Rochberg had been a wartime infantry officer and was seriously wounded during the Battle of the Bulge. "My war experience had etched itself deep in my soul..." the composer explained, "...I lived with an ever sharpening awareness of the approach to the abyss." The symphony reflects this anguish and reveals Rochberg's unique approach to twelve-tone technique. It receives a violent but articulate performance from Lyndon-Gee. The disc includes a 24-minute coupling in the form of *Imago Mundi* inspired by travels to Japan. It displays Rochberg's creative depth on the rebound from serialism. **WSH**

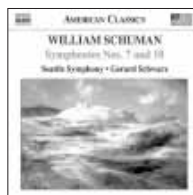


Schuman

Symphonies Nos 7 & 10

Seattle Symphony / Gerard Schwarz
Naxos American Classics 8559255 (60 min 48 s)
★★★★☆ \$

This is the second volume in the new cycle of the ten symphonies of William Schuman by the Seattle Symphony and Gerard Schwarz for Naxos. This is an important venture because Schuman was the essential central figure in American music for much of the past century. As a composer, educator and arts administrator, he exerted enormous influence in the development of American culture at the serious art level. This recording provides conclusive evidence of the characteristics of Schuman's symphonies: stunning ingenuity and a complexity tempered with direct communication and a strong sense of formal coherence. The Seventh (1960) and Tenth (1976) may not be among his finest works



in the form but Schwarz and his motivated West Coast Orchestra make an excellent case for them. Their instincts in this music are faultless making this is another invaluable initiative from Naxos. **WSH**

Smetana

Má Vlast

London Symphony Orchestra/Sir Colin Davis
LSO0516 Hybrid SACD (75 min 15 s)
★★★★☆ \$\$

Most of the recordings released by LSO Live under the baton of the orchestra's principal conductor have been pieces long entrenched in Sir Colin's discography from Berlioz, Sibelius and Dvořák. This is the first time he has committed Smetana's epic cycle of picture-postcard tone poems to disc. While it may not replace the famous Kubelik accounts (on DG and Supraphon) in our affections, it is a performance to be reckoned with and a stunning exhibition of prowess by a great orchestra. Davis conducts with a firm but flowing style. His vigorously articulated approach succeeds throughout and especially in the climactic *Blaník* tone poem.



London's Barbican Centre is a notoriously difficult recording venue. Previous LSO Live CDs have been criticized for sound quality. The audio in the present issue (engineered by Jonathan Stokes) is very good and can be heard to best advantage in SACD surround mode. This is a *Má Vlast* of high artistic merit offered at a relatively low price. Collectors who have so far overlooked Smetana should not hesitate. **WSH**

In Concert with Otto Klemperer and George Szell

Beethoven: Symphonies 3 & 4; Brahms: Piano Concerto No 2, Hindemith: Nobilissima Visione – Géza Anda (piano), Cologne Radio Symphony Orchestra/Otto Klemperer
Andante AN 2130 (149 min 58 s – 2 CDs))

★★★★☆ \$\$\$

Beethoven: Coriolan & Egmont Overtures, Piano Concerto No 5, Symphony No 5; Bruckner: Symphony No 3 – Nikita Magaloff (piano), Staatskapelle Dresden/George Szell
Andante AN 2180 (139 min 45 s – 2 CDs)

★★★★☆ \$\$\$

It was in 1957 that Otto Klemperer received a surprise visitor to his dressing room after a London performance of the *Eroica*. "Herr von Karajan, what are you doing here?" Karajan replied, "I have simply

come to thank you and to say that I hope that I shall live to conduct the Funeral March as well as you have done it. Good night." This bargain-priced set from Andante of the 1954 Cologne broadcast recordings will give you a clear idea of what aroused HvK's admiration. This is Klemperer at the top of his form in Beethoven *Symphonies Nos 3 and 4*. The Brahms is self-recommending for the presence of Géza Anda as soloist, and Hindemith's *Nobilissima Visione* is given surprisingly stylish treatment, considering Klemperer's long standing antipathy to the composer.

The Szell set serves up a generous portion of the true glory of the Staatskapelle Dresden in concert at the Salzburg Festival in 1961 and 1965. The conductor's trademark interpretation of Beethoven's *Fifth* evokes a note-perfect, spirited response from the Dresdeners. Nikita Magaloff is not a widely known pianist but his talents and insight are also aligned with Szell in the *Emperor* Concerto. The Bruckner *Third* is superbly idiosyncratic and compelling.

These excellent sets should be irresistible to collectors who cherish what André Malraux has called the *musée imaginaire* of the gramophone. **WSH**

DVDS

Langgaard *Antikrist*

Soloists, Danish National Symphony Orchestra and Choir/Thomas Dausgaard
Stage Director: Staffan Valdemar Holm, Video Director: Uffe Borgwardt
Dacapo 2.110402 (95 min)
★★★★☆ \$\$\$\$

Here we have the *Antikrist* from the anti-Nielsen. Rued Langgaard (1893-1952) was the bad boy of Danish music and this eccentric, heretical-Romantic has only been rehabilitated in the last couple of decades. By the age of 47, he was grateful for the position of church organist on the storm-tossed coast of South Jutland. In all he composed 431 often-revised works including 16 impressive symphonies. *Antikrist*, a segmented and allegorical opera, was his most ambitious composition and it was considered un-performable when rewritten in 1930.



The opera is awkward and virtually without plot. It is an arc-like, disturbing panorama of human nature in which the composer (who also devised the libretto) adroitly anticipates the cloying disorientation of Rod Serling's *Twilight Zone*. It has been described as a moralistic fable. Yet Langgaard understood the cyclical element of 'prevailing social standards' and his opera is a commentary on repression giving way to excess and the due process of moral revision.

Imaginatively staged in Copenhagen's old Riding School, *Antikrist* receives an outstanding performance with fully committed singers such as Poul Elming, Susanne Resmark, Camilla Nylund and Jon Ketilsson. Thomas Dausgaard directs a

sumptuous account of the incendiary score. Dacapo provides excellent booklet notes and two illuminating documentaries. This production reveals *Antikrist* as a formidable modern opera which deserves to be more widely known. **WSH**

Wagner

Die Walküre

Soloists, Orchester der Bayreuther Festspiele/
Daniel Barenboim

Stage Director: Harry Kupfer,

Video Director: Horant H. Hohfeld

Warner R2 62319 (237 min - 2 DVD)

★★★★☆ \$\$\$

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The multitude of ideas and decisions that go into every production, in whole or part, of *Der Ring des Nibelungen*, can be reduced to a simple question: "Is the story told so that the full magnitude of the composer's genius emerges clearly?" The answer with respect to this 1992 Bayreuth Festival production is an emphatic, "Yes!". The Barenboim/Kupfer *Walküre* makes James Levine's traditional performance from the Met (on DG) seem pallid by comparison and it even surpasses the brilliant collaboration of Pierre Boulez and Patrice Chéreau (Bayreuth 1980, now on DG). Kupfer's vision is stark, dark and kinetic. The cast is vocally the best to have appeared on DVD and also the fittest. They sprint upstage and down on the minimalist sets and the dramatic impact is enhanced by the widescreen picture aspect. Poul Elming (Siegfried), Nadine Secunde (Sieglinde), John Tomlinson (Wotan), Anne Evans (Brünnhilde), Mathias Hölle (Hunding) and Linda Finnie (Fricka) give portrayals of feral intensity and psychological insight. Barenboim's reading of the score is more than twenty minutes longer than the Boulez performance and he employs a wider orchestral dynamic.

There are now four complete *Ring* cycles available on DVD. Warner will be releasing the remainder of this one over the next year. It may well be the *Ring* production that all Wagnerians will absolutely need to possess. **WSH**



Puccini

Manon Lescaut

Maria Guleghina, Jose Cura, Lucio Gallo

Orchestra e Coro del Teatro alla Scala / Riccardo Muti, conductor

TDK DVD DVWW OPMLES (134 m)

★★★★☆ \$\$\$\$

Taped on the stage of La Scala in June 1998, this *Manon Lescaut* represents old-fashioned theatre at its best. Very few companies – the Met comes to mind – have the serious money needed for such opulent, realistic productions. The pairing of Maria Guleghina (Manon Lescaut) and Jose Cura (Des Grieux) is felicitous, catching both in excellent vocal states. There is good chemistry between them, and sparks fly in Acts 3 and 4. Guleghina looks seductive, if only her face doesn't remind one so much of American comedy actress Terri Garr! Cura can be musically wayward, but under the iron *bâton* of Muti, he behaves himself. Lucio Gallo is perhaps too youthful and not sufficiently slimy for Lescaut, and vocally he is decidedly small-scale. Veteran bass Luigi Roni is a suitably crusty Geronte. Though not a *verismo* specialist, Riccardo Muti conducts with plenty of fire, generating torrents of sound from the orchestra at climaxes, without crossing over to crudeness. As is typical with La Scala videos, there are no solo calls. Surprisingly, the bravos were mixed with a few boos in the final curtain, for reasons that escape me. The video quality is good but we are now spoiled with high definition picture, which this one is not. Highly recommended. **JKS**

BOOKS

Choral Music in the Twentieth Century

by Nick Strimble

Amadeus Press, LLC - Copyright 2002

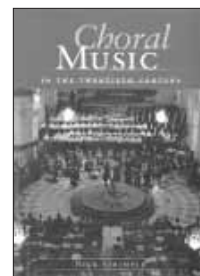
Paperback edition published in 2005

pp 389

This guide to choral music will be a unique tool in the hands of any choir director looking for fresh or exotic material. The book covers nearly every music-making country in the Western world, and Nick Strimble makes it his business to lead us from one European country to the next. While getting briefly acquainted with the most outstanding choral works, readers are presented with interesting facts. Did you know for instance that in the Baltic countries, just about every citizen is a member of a choral group, or that twentieth century composers travelled all over the globe, proportionally as much as the Renaissance Italian composers travelled in Europe? And have you ever reflected on how the composition of Masses and Requiems is an indestructible part of the Western heritage? Interesting incidental tidbits about composers are sprinkled all through the text and the author follows the elusive line composers weave into their works as the result of their contact with other cultures and with the creations of their peers. Thus, the book provides readers with glimpses of music coming from the African shores and the Middle East, a good look at Israel, and also leads them on an extensive visit of the Americas.

Choral Music in the Twentieth Century offers sufficient technical information about style and composition for a choir director to make appropriate musical choices, while staying well within the reach of the amateur choir member.

The only rather disturbing flaw in the work is the sloppy attitude towards the spelling of names of compositions in languages other than English. Dozens of misspelled words in foreign languages put the whole book in a minor key! Mr. Strimble should hire a multilingual proofreader for the next edition of his otherwise most interesting book. **JW**



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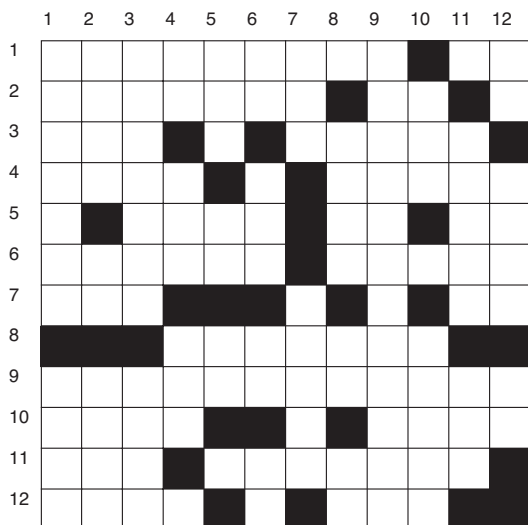
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ACROSS

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DOWN

■ 1 – First name of the rival of no. 1

across – Is sung ■ 2 – Verdi opera – Where we treat trauma – Italian composer ■ 3 – Loves red – The last was executed in 1918 ■ 4 – Artificial intelligence – Belt – Information agency ■ 5 – Follow each other in the alphabet – Proves your age – Was spoken in Southern France ■ 6 – Lake in the Pyrenees – In the compass – Greek letter – Spanish article ■ 7 – Blows everything up – He carries the skies on his shoulders ■ 8 – International Airline Passengers Association – Do not drink any more – Chemical symbol ■ 9 – At the very beginning ■ 10 – Possessive – Character in a Puccini opera ■ 11 – Makes you sweat! – Did a lot of damage during the Algerian War ■ 12 – Affirmation – American state – Follow each other backwards in the alphabet

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Languages: French & English
Disciplines: Cui, WW, Gui, Crd, Vo, Cmp, Jz, Dn
Particularities: Private lessons, masterclasses, chamber music, workshops, student concerts, admission to the International Festival concerts included

ONTARIO

Summer Opera Scene Study & Music Theatre Camps

The Royal Conservatory of Music
90 Croatia St, Toronto, ON M6H 1K9
Tel 416-408-2825 • Fax 416-408-1955
www.rcmusic.ca/summerschool
Camp: June-August • **Deadline:** See website
Cost: \$675 + reg fee • **Scholarships:** Yes
Languages: English • **Disciplines:** Vo, CM
Particularities: Opera Scene Study: Adults will perform excerpt of major works. Music Theatre Camps: Young adults (13-18) will perform an original show.

Southern Ontario Chamber Music Institute (SOCMI)

146 Lakeshore Rd. East, 2nd Floor, Oakville, ON L6J 1H4
Tel 905-842-5865 • Fax 905-844-1154
www.socmi.org • aficzere@socmi.org
Camp: August 7-20 • **Deadline:** May 1
Cost: \$1250 • **Scholarships:** Possibly
Languages: English • **Disciplines:** Vln, Vla, Vlc, Pi
Particularities: An intensive chamber music programme with mentors: Penderecki, Lafayette, Tokai String Quartets, Mark Fewer, André Roy, Shauna Rolston, Heather Schmidt.

CAMMAC Ontario Music Centre

304 Stone Rd W, #721, Guelph, ON N1G 4W4
Tel 866-273-7697 • Fax 416-536-3362
www.cammac.ca • ontario@cammac.ca
Camp: July 30-Aug. 20 • **Deadline:** June 19
Cost: \$745-\$1015 • **Scholarships:** Yes
Languages: English
Disciplines: Vo, Crd, FI, FaB, Cl, Hb, Ba, Gui, Cui, Pi, Per, Dn, Cho, CM
Particularities: Week 1: more jazz; Week 2: more classical; Week 3: more world music. Evening concerts, swimming, canoeing, hiking, tennis. Large and small ensembles.



Kincardine Summer Music Festival

Box 251, Kincardine, ON N2Z 2Y7
Tel 866-453-9716 • Fax 519-396-9716
www.ksmf.ca • info@ksmf.ca
Camp: August 6 - 19 • **Deadline:** August 6
Cost: \$115-\$495 • **Scholarships:** Yes
Languages: English
Disciplines: Jz, BI, Gui, Cho, Crd, Fid
Particularities: Beginner to experienced levels, exceptional teachers, daytime classes, world-class evening concerts. A remarkable experience in beautiful Kincardine on Lake Huron.

Music at Port Milford

89 Colliers Rd, Milford, ON K0K 2P0
Tel 914-769-4046 • Fax 914-729-3489
www.mpmcamp.org
Camp: July 15-Aug. 12 • **Deadline:** Rolling
Cost: \$1250-\$2300 • **Scholarships:** Yes
Languages: English
Disciplines: Vln, Vla, Vlc, CB
Particularities: Come celebrate our 20th season! Borealis, Tokai, Alcan, Arthur Le Blanc in residence. Located in historic Prince Edward County.

MANITOBA

Manitoba Conservatory Summer Day Camps

105-211 Bannatyne, Winnipeg, MB R3B 3P2
Tel 204-943-6090 • Fax 204-947-3853
www.mcma.ca • info@mcma.ca
Camp: July 10 to August 4 • **Deadline:** July 3
Cost: \$150/wk • **Languages:** English
Disciplines: Orff method
Particularities: Choose from four different theme weeks (fairy tales, drama, composers, world music) with activities for campers ages 4-12. All camps use the Orff method.

"Little Maestros" Half-Day Mini Camp

105-211 Bannatyne, Winnipeg, MB R3B 3P2
Tel 204-943-6090 • Fax 204-947-3853
www.mcma.ca • info@mcma.ca
Camp: July 10-14 • **Deadline:** July 3
Cost: \$85 • **Languages:** English
Disciplines: Vo
Particularities: A "music-full" half-day camp for kids aged 4-5. Includes art and creating simple instruments.

SASKATCHEWAN

Saito Conducting Method Workshop

1610 Morgan Ave, Saskatoon, SK S7H 2S1
Tel 306-373-6408

www.conductorschool.com
info@conductorschool.com

Camp: July 23-29 • **Deadline:** July 1

Cost: \$850-\$975 • **Scholarships:** No

Languages: English, Japanese

Disciplines: Chef

Particularities: Empower your gestures with precision and artistry. Rare opportunity to study with Morihiro Okabe and Wayne Toews. Limited enrollment

ALBERTA

5th International Voice Symposium

The Banff Centre, Banff, Alberta
Tel 403-284-9590 • Fax 403-289-4988
www.canadianvoicecarefdn.com

cvcf@shaw.ca

Camp: August 9-13 • **Deadline:** May 1

Cost: \$180-\$695 • **Scholarships:** no

Languages: English

Particularities: This 5th International Care of the Professional & Occupational Voice Symposium is presented by the **Canadian Voice Care Foundation**. A variety of information sessions and lectures will prove informative to any professional voice user.

BRITISH COLUMBIA

CYMC International Summer Youth Music School & Festival

PO Box 3056 #204 580 Duncan Ave,
Courtenay, BC V9N 5N3

Tel 250-338-7456 • Fax 250-703-2251

www.cymc.ca • info@cymc.ca

Camp: July 1-30 • **Deadline:** June 15

Cost: \$630-\$830 • **Scholarships:** yes

Languages: English

Disciplines: Crd, WW, Cui, Hrp, Per, Jz, CM, Vo, Cho

Particularities: Pacific Coast setting, world-class instruction! Orchestra, Concert Band, Chamber Music, Hap, Percussion, Jazz, Musical Theatre, Serious learning, serious fun.

INTERNATIONAL

Music @ Menlo Chamber Music Institute

50 Valparaiso Ave, Atherton, CA 94027
Tel 650-330-2030 • Fax 650-330-2016

www.musicatmenlo.org
institute@musicatmenlo.org

Camp: July 23-Aug. 11 • **Deadline:** Feb 25

Cost: \$1,500-\$2,000 • **Scholarships:** yes

Languages: English

Disciplines: Vln, Vla, Vcl, Pi

Particularities: The San Francisco Bay Area's premier chamber music festival and institute. An unparalleled opportunity to interact with world-renowned artist faculty. Artistic Directors: David Finckel and Wu Han.

The Walden School

31 A 29th St, San Francisco, CA 94118
Tel 415-648-4710 • Fax 415-648-1561

www.waldenschool.org

info@waldenschool.org

Camp: June 24 - July 30 • **Deadline:** March 10

Cost: \$5,500 • **Scholarships:** yes

Languages: English

Disciplines: all

Particularities: A New Hampshire music camp and festival with an international reputation for providing creative theoretical training to young musicians.

Valley of the Moon Scottish Fiddling School

1281 Fifth Ave, San Francisco, CA 94122
Tel 415-566-4355

www.valleyofthemoon.org • vom@sonic.net

Camp: August 25 - September 2

Deadline: March 4

Cost: \$600-\$700, free (under age 5)

Scholarships: yes • **Languages:** English

Disciplines: Fid, Vlc, Pi, Gui, Mdn, Per, Dn, Vo

Particularities: Scottish and related fiddle styles, and relevant accompaniment, dance and singing. Beginning to advanced fiddlers. All teaching by ear.

Alasdair Fraser's Sierra Fiddle Camp

1281 Fifth Ave, San Francisco, CA 94122
Tel 415-566-4355

www.sierrafiddlecamp.org • vom@sonic.net

Camp: June 26 - July 1 • **Deadline:** March 4

Cost: \$600-\$700, free (under age 5)

Scholarships: yes • **Languages:** English

Disciplines: Fid, Vlc, Pi, Gui, Mdn, Per, Dn, Vo

Particularities: Scottish and related fiddle styles, and relevant accompaniment, dance and singing. Beginning to advanced fiddlers. All teaching by ear.

Jazz Camp West 2006

765 61st St. Oakland, CA 94609

Tel 510-287-8880 • Fax 510-486-2785

www.jazzcampwest.com

info@jazzcampwest.com

Camp: June 24-July 1

Deadline: June 1 for \$50 discount

Cost: \$895-\$965 • **Scholarships:** yes

Languages: English

Disciplines: Vo, Dn, Jz, WM, MT, Per, Imp

Particularities: Eight day jazz immersion program for older teens and adults in the beautiful redwoods of northern California. Beginners through advanced levels.

Amherst Early Music Festival at New London, CT

47 Prentiss St, Watertown, MA 02472

Tel 617-744-1324 • Fax 617-744-1327

www.amherstearlymusic.org

info@amherstearlymusic.org

Camp: July 9-23 • **Deadline:** April 15

Cost: \$475 • **Scholarships:** yes

Languages: English

Disciplines: Vo, Fl, Hb, Ba, F&B, VdG, Crn, Skb, Lt, Hrp, Vln, Vla, Vcl

Particularities: Two weeks of classes for all levels in Medieval, Renaissance and Baroque Music. Intensive programs offered. Location: Connecticut College, New London, CT.

Navarro River String Camp

PO Box 333 Navarro, CA 95463

Tel/Fax 707-895-3906

www.navarrorivermusic.com

pizzicato@pacific.net

Camp: August 6-10, 2006 • **Deadline:** April 30

Cost: \$354-\$486 • **Scholarships:** no

Languages: English

Disciplines: Vln, Vla, Vlc, OS, Imp, CM

Particularities: Musical retreat in the redwoods of northern California for 25 beginning/intermediate adult players who want to gain ensemble experience.

Lark Camp World Music & Dance Camp

PO Box 1176 Mendocino, CA 95460

Tel 707-964-4826 • www.larkcamp.com

registration@larkcamp.com

Camp: July 28 - August 5

Deadline: Until full

Cost: \$480 + meals

Scholarships: many work scholarships

Languages: Mostly English

Disciplines: Dn, Per, WM

Particularities: Music, dance & song from all over the world. Over 100 instructors.

Jamey Aebersold's Summer Jazz Workshops

PO Box 1244 New Albany, IN 47151-1244

Tel 800-546-1388x5 • Fax 812-949-2006

www.summerjazzworkshops.com

ben@jazzbooks.com

Camp: July 2-7 & 9-14 • **Deadline:** June 2

Cost: \$395-\$685 • **Scholarships:** no

Languages: English

Disciplines: All instruments and voice

Particularities: Held at University of Louisville. 2-day "Anyone Can Improvise" July 1-2. Bass-Drum Workshops July 1-2 & 8-9.



French Woods Festival of the Performing Arts

PO Box 770100 Coral Springs, FL 33077-0100

Tel 800-634-1703 • Fax 954-346-7564

www.frenchwoodscamp.com

admin@frenchwoodscamp.com

Camp: June 9 - Aug 27

Deadline: until full • **Cost:** \$750-\$1,400/week

Scholarships: no • **Languages:** English

Disciplines: OS, Jz, Rk

Particularities: Specialty programs in music, theatre, dance, circus, art, magic, rock, video, tech theatre, sports, tennis, waterfront and horseback riding.

Saint Paul Conservatory of Music High School Music Workshop

29 E Exchange St, St Paul, MN 55104

Tel 651-224-2205 • Fax 651-224-5725

www.thespcm.org • info@thespcm.org

Camp: June 19-29 • **Deadline:** May 26

Cost: \$525 • **Scholarships:** yes

Languages: English

Disciplines: Crd, Per, Rk, Pi, WW, Cui, Gui, Chef, Cho, CM

Particularities: This camp provides an opportunity for serious musicians to expand and develop musical skills within a stimulating musical community.

Saint Paul Conservatory of Music Children's Music Workshop

29 E Exchange St, St Paul, MN 55104

Tel 651-224-2205 • Fax 651-224-5725

www.thespcm.org • info@thespcm.org

Camp: July 10-21 • **Deadline:** June 16

Cost: \$325-\$525 • **Scholarships:** yes

Languages: English

Disciplines: Crd, Per, Rk, Pi, WW, Cui, Gui, Chef, Cho, Comp, MT

Particularities: Aspiring young musicians can play instruments, sing and compose music in a positive learning environment.

Summer String-In at Monmouth University, West Long Branch, NJ

c/o David Bakamjian 48-36 44th St, Apt 7B, Woodside, NY 11377

Tel 718-482-9283 • Fax 206-984-4632

www.summerstringin.org • dbak@rcn.com

Camp: July 31-August 5 • **Deadline:** June 9

Cost: \$655 • **Scholarships:** possibly

Languages: English

Disciplines: Vln, Vla, Vcl, CB

Particularities: Intensive, non-competitive chamber music program for adults with the Simon Quartet. Individuals and pre-formed groups accepted. Repertoire assigned in advance. Performance opportunities, faculty concert.

Princeton Chamber Music Play Week: Play Week West, Albuquerque, NM

c/o David Bakamjian 48-36 44th St, Apt 7B, Woodside, NY 11377

Tel 718-482-9283 • Fax 206-984-4632

www.playweek.net • dbak@rcn.com

Camp: July 23-30 • **Deadline:** June 23

Cost: \$485 • **Scholarships:** possibly

Languages: English

Disciplines: Vln, Vla, Vcl, Cl, Fl

Particularities: Intensive, non-competitive chamber music program for adults with expert coaches. Individuals and pre-formed groups accepted. Most repertoire assigned in advance. Performance opportunities, faculty concert.

Hartwick College Summer Music Festival & Institute

1 Hartwick dr, Oneonta, NY 13820

Tel 800-388-0337 • Fax 607-431-4245

www.hartwickmusicfestival.org

musicfestival@hartwick.edu

Camp: July 2-30 • **Deadline:** none

Cost: \$1,500-\$2,900 • **Scholarships:** yes

Languages: English

Disciplines: All, Vo, WM

Particularities: Summer Music Camp for ages 13-22. Activities include music classes, small and large ensembles, jazz, musical theatre, improvisation, guest artist series and much more.

Intensive training in classical music. Private lessons, chamber groups, choral singing, large ensembles, & full symphony performances.

Eastern U.S. Music Camp at Colgate University

7 Brook Hollow Rd, Ballston Lake, NY 12019
Tel 866-777-7841 • Fax 518-877-4943

www.easternusmusiccamp.com

Camp: June 25 to July 22

Deadline: Rolling • **Cost:** \$598-\$2512

Scholarships: Yes • **Languages:** English

Disciplines: Jz, Vo, OS, Pi, Gui, Hrp, Per, Wd, Crd, Cui, MT, Comp, Chef, Imp, WW

Particularities: Our well-balanced program offers young people between the ages of 10 and 19 the opportunity to pursue musical studies through individual, class, and group instruction; to perform a wide range of instrumental and choral works in ensemble and concert; and to participate in supervised sports and other informal recreational activities.

Ithaca College Chamber Music Institute

201 Egbert Hall, Ithaca, NY 14850-7071

Tel 607-272-6006 • Fax 607-274-1867

www.ithaca.edu/cmi • chamber@ithaca.edu

Camp: July 2-22 • **Deadline:** March 10

Cost: \$2293 • **Scholarships:** Viola and cello

Languages: English

Disciplines: Vln, Vla, Vlc

Particularities: Three-week intense program of string quartet rehearsals, coaching, seminars, lessons, technique classes and performances.

New York Summer Music Festival

PO Box 947 Oneonta State University, Oneonta, NY 13820

Tel 607-267-4024 • 607-436-2718

www.nysmf.org • info@nysmf.org

Camp: June 25 - August 5 • **Deadline:** June 1

Cost: \$900-\$4300 • **Scholarships:** yes

Languages: English

Disciplines: Pi, Vo, Crd, Cl, Sax, Cui, Per, Or, Gui, Jz, Imp, Cmp, CM

Particularities: Internationally known musicians will conduct Master Classes, clinics and concerts. Private lessons available.

NYU Steinhardt Summer Music Programs

New York University, Steinhardt School 25 W 4th St, Suite 777, New York, NY 10012

Tel 212-992-9380

www.steinhardt.nyu.edu/music/summer

Camp: June - August • **Deadline:** varies

Cost: \$900-\$4300 • **Scholarships:** no

Languages: English

Disciplines: WW, Crd, Gui, Jz, CM

Particularities: Courses and special workshops in New York City, for precollege, undergraduate, and graduate students in performance, composition, music business, education.

International Music Camp

1930 23rd Ave SE, Minot, ND 58701

Tel/Fax 701-838-8472

www.internationalmusiccamp.com

info@internationalmusiccamp.com

Camp: June 11 - Aug. 1 • **Deadline:** May 1

Cost: \$300/week • **Scholarships:** no

Languages: English

Disciplines: Jz, Cho, Gui, Pi, Or, Per, Dn, Fl, HB

Particularities: Located at the International

Peace Garden on the Manitoba-North Dakota border. Weekend sessions for students & adults.

Summer Stars: Summer Programs at Oklahoma City University

2501 N. Blackwelder, Oklahoma City, OK 73106

Tel 405-208-5410 • 405-208-5971

www.okcu.edu/music/academy

jmoat@okcu.edu

Camp: various • **Deadline:** April 24

Cost: various • **Scholarships:** yes

Languages: English

Disciplines: Crd, Cui, Per, Vo, CM, Gui, Vcl

Particularities: Residence programs feature air-conditioned apartments and all meals. Special cello masterclass with cellist Kolwasaki. Download a brochure at www.okcu.edu/music/academy/classes.as

Britt Institute Summer Camps

PO Box 1124, Medford, OR 97501

Tel 541-779-0847x112

Fax 541-776-3712

www.brittfest.org/summercamps.htm

education@brittfest.org

Camp: July-August

Deadline: March 1 & April 11

Cost: \$300-\$1,000 • **Scholarships:** yes

Languages: English

Disciplines: Jz, Sax, Crd, Vo, Pi

Particularities: Five camps, three co-sponsored by Southern Oregon University, all with top educators and all set in beautiful southern Oregon.

The Performing Arts Institute

201 North Sprague Ave, Kingston, PA 18704

Tel 570-270-2188 • Fax 570-270-2198

www.wyomingseminary.org/pai

onstage@wyomingseminary.org

Camp: June 25 - Aug 5 • **Deadline:** May 1

Cost: \$783/week • **Scholarships:** yes

Languages: English

Disciplines: All, Jz, CM, Dn

Particularities: An intense international program for serious students of music, theatre or dance ages 12-18. Guest artists for 2006 include the Shanghai String Quartet. Very high performance standards.

Princeton Chamber Music Play Week: Play Week Virginia, Lexington, VA.

c/o David Bakamjian 48-36 44th St, Apt 7B, Woodside, NY 11377

Tel 718-482-9283 • Fax 206-984-4632

www.playweek.net • dbak@rcn.com

Camp: July 9-16 • **Deadline:** June 23

Cost: \$675 • **Scholarships:** possibly

Languages: English

Disciplines: Vln, Vla, Vcl, Cl, Fl

Particularities: Intensive, non-competitive chamber music program for adults with expert coaches. Individuals and pre-formed groups accepted. Most repertoire assigned in advance. Performance opportunities, faculty concert.

Princeton Chamber Music Play Week: Play Week East, Reading PA

c/o David Bakamjian 48-36 44th St, Apt 7B, Woodside, NY 11377

Tel 718-482-9283 • Fax 206-984-4632

www.playweek.net • dbak@rcn.com

Camp: June 11-18 • **Deadline:** June 9

Cost: \$650 • **Scholarships:** possibly

Languages: English

Disciplines: Vln, Vla, Vcl, Cl, Fl

Particularities: Intensive, non-competitive chamber music program for adults with expert coaches. Individuals and pre-formed groups accepted. Most repertoire assigned in advance. Performance opportunities, faculty concert.

Point CounterPoint Chamber Music Camp for Strings and Piano

PO Box 3181, Terre Haute, IN 47803

Tel 812-877-3745 • Fax 812-877-2124

www.pointcp.com • pointcp@aol.com

Camp: June 25 - August 12 • **Deadline:** rolling

Cost: \$2,825-\$3,425 • **Scholarships:** yes

Languages: English

Disciplines: MT, Vln, Vla, Vlc, Pi

Particularities: On beautiful Lake Dunmore, Vermont, a concentrated music program along with traditional camp activities. Resident, professional faculty.

Kinhaven Music School

Weston Vermont

Tel/Fax 610-868-9200

www.kinhaven.org • kinhavenmusic@aol.com

Camp: Sr: June 23-Aug 6, Jr Aug 12-27

Deadline: Flexible

Cost: Sr: \$5,400, Jr: \$2,300

Scholarships: yes • **Languages:** English

Disciplines: Vln, Vla, Vcl, CB, WW, Cui, Per, Pi

Particularities: For young musicians, intensive training in classical music. Private lessons, chamber groups, choral singing, larger ensembles, & full symphony performances.

KoSA International Percussion Workshop and Festival

Johnson State College in Johnson, VT

Tel 800-541-8401 • Fax 954-346-7564

www.kosamusic.com

info@kosamusic.com.com

Camp: August 7-13 • **Deadline:** July 7

Cost: \$900-\$975 • **Scholarships:** no

Languages: English • **Disciplines:** Per, Chef
Particularities: An intensive, hands-on residency in drums and percussion for participants of all ages and levels. Participants 14 and under must come accompanied by an adult. Nightly concerts open to the public. Masterclasses and jam sessions.

International Academy of Music in St. Petersburg, Russia

145 Palisade St, Dobbs Ferry, NY 10522

Tel/Fax 914-328-3479

www.internationalacademyofmusic.com

musicacad@aol.com

Camp: June 20-30 • **Deadline:** Mar 15

Cost: \$1,980 • **Languages:** English

Scholarships: no

Disciplines: Pi, Crd, WW

Particularities: Five organized excursions

(City tour, Hermitage Arts Museum, Peterhoff Fountains, Mariinsky Ballet Theater, Church of the "Savior of the Blood.")

International Academy of Music in Castelnuovo di Garfagnana, Italy

145 Palisade St, Dobbs Ferry, NY 10522

Tel 914-328-3479 • Fax 914-328-3479

www.internationalacademyofmusic.com

musicacad@aol.com

Camp: June 20-30 • **Deadline:** Mar 15

Cost: \$1,980 • **Languages:** English

Scholarships: no

Disciplines: Pi, Crd, WW

Particularities: Sight-seeing tour.

KEY

Ba • Bassoon

Bl • Blues

CB • Bass

Cho • Chorus

CM • Musical Theatre

Chef • Conducting

Cl • Clarinet

Clv • Harpsichord

Cmp • Composition

Crd • Strings

Crn • Cornetto

Cui • Brass

Dn • Dance

F&B • Recorder

Fl • Flute

Fid • Fiddle

Gui • Guitar

Hrp • Harp

Hb • Oboe

HB • Handbells

Imp • Improvisation

Jz • Jazz

Lt • Lute

MA • Period Music

Mdn • Mandolin

MT • Musical Theory

Or • Organ

OS • Symphony Orchestra

Per • Percussion

Pi • Piano

Rk • Rock

Sax • Saxophone

Skb • Sackbut

Tec • Engineering

Tr • Trombone

Tro • Trumpet

VdG • Viola da Gamba

Vla • Viola

Vlc • Cello

Vln • Violin

Vo • Voice

WM • World Music

WW • Woodwinds

All • All major instruments

International rates are in \$US.

Summer 2006

Advanced music studies

June 18th to August 12th, 2006

- ~ Master classes
- ~ Chamber music
- ~ Vocal workshop
- ~ Sound art workshop
- ~ String quartet workshop
- ~ Up to three student concerts per week

advanced music studies

A unique environment in which to experience the intimate relationship between art & nature.

Fifty of the most renowned professors & artists in North America & Europe.

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Robert Langevin	Jutta Puchhammer-Sédillot
André Laplante	André Roy

Scholarships available

Deadline for all registrations and financial aid application:

April 1st, 2006

www.arts-orford.org

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centre@arts-orford.org

Centre musical du Lac MacDonald
DANS LES LAURENTIDES

The Lake MacDonald Music Centre
IN THE BEAUTIFUL LAURENTIANS

Du 25 juin au 20 août

Ateliers intensifs : voix avancée, Lyne Fortin - harpe traditionnelle, Sharlene Wallace - flûte à bec avancée, Matthias Maute - flûte avancée, Carolyn Christie.

Quatuor Franz Joseph et Quatuor Bozzini en résidence. Plusieurs cours incluant musique de chambre, musique ancienne, chant choral, orchestre, jazz, musique du monde et Broadway. Programmes pour enfants et ados.

June 25 to August 20

Intensive workshops: advanced voice, Lyne Fortin - folk harp, Sharlene Wallace - advanced recorder, Matthias Maute - advanced flute, Carolyn Christie. Franz Joseph Quartet & Bozzini Quartet in residence. Many courses including chamber music, Early music, choir, orchestra, jazz, world music and Broadway. Children's and adolescent programs.

www.cammac.ca • national@cammac.ca
(888) 622-8755

CAMMAC

Offre aux musiciens amateurs de tout niveau des occasions de faire entendre de la musique dans un cadre paisible et détente.

Opportunities for amateur musicians of all levels to make music together in a relaxed, non-competitive environment.

Ontario Music Centre

Three weeks of music programming give adult (and younger) amateur musicians a variety of opportunities to learn and make music together. Combine a lakeside holiday with exciting courses and opportunities to perform.

Make Music



THE ONTARIO TRILLIUM FOUNDATION LA FONDATION TRILLIUM DE L'ONTARIO

with CAMMAC

Session dates:

- July 30 - Aug. 6 a little more jazz
- Aug. 6 - Aug. 13 an emphasis on classical
- Aug. 13 - Aug. 20 a taste of world music

(Third week includes programming for children)

Location:

Lakefield College School, near Peterborough, Ontario

For more information:

- Web: www.cammac.ca
- Email: ontario@cammac.ca
- Phone: 1-866-273-7697 (toll-free from Canada and the U.S.)
- Fax: 416-536-3362
- Postal: 304 Stone Road West, Suite #721, Guelph ON, N1G 4W4

The program is not operated by Lakefield College School

LE DOMAINE FORGET MUSIC AND DANCE ACADEMY SUMMER 2006

BRASS / JUNE 4 TO 18

Trumpet: Vincent Cichowicz, Manon Lafrance, Trent Sanheim, Geoffrey Thompson, James Watson
French horn: Guy Carmichael, Julie-Anne Drolet, David Hoyt, Fergus McWilliam, James Sommerville
Trombone: Evelin Auger, Ricardo Casero, Peter Sullivan
Tuba: Roger Bobo, Lance Nagels

WOODWINDS / JUNE 18 TO JULY 2

Flute: Marie-Andrée Benny, Denis Bluteau, Carolyn Christie, Camille Churchfield, Lise Daoust, Susan Hoepfner, Jeffrey Khaner, Emmanuel Pahud, André Papillon
Oboe: Elaine Douvas, Normand Forget, Diane Lacelle, Hansjörg Schellenberger, Linda Strommen
Clarinet: Larry Combs, Jean-François Normand, Marie Picard, Robert Riseling
Bassoon: Daniele Damiano, Richard Gagnon, Christopher Millard
Baroque oboe and bassoon: Zefiro Ensemble

GUITAR / JULY 2 TO 15

Denis Azabagic, Paul-André Gagnon, Bruce Holzman, Peter McCutcheon, Denis Poliquin, Patrick Roux, Jean Vallières, Fabio Zanon
NYM Program for students 12 years old and over.

STRINGS / JULY 16 TO AUGUST 12

Violin: Jean Angers, Andrée Azar, Marie Bérard, Yehonatan Berick, Mark Fewer, Darren Lowe, Régis Pasquier, Oleg Pokhanovskii, Claude Richard, David Stewart, Julie Tanguay, Gwen Thompson, Pinchas Zukerman
Viola: Atar Arad, James Dunham, Martha Strongin Katz, François Paradis, Paul Silverthorne
Cello: Richard Aaron, Amanda Forsyth, Yegor Dyachkov, Matt Haimovitz, Hans Jorgen Jensen, Monique Joachim, Blair Lofgren, Philippe Muller, Johanne Perron, Carole Sirois, Thomas Wiebe
Double Bass: Paul Ellison, Étienne Lafrance, François Rabbath, Ali Yazdanfar
Chamber Music: Quatuor Arthur-LeBlanc, Karine Rousseau, Marcel Saint-Cyr

SINGING / AUGUST 11 TO 20

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UP IN THE OLDHOTEL



ONCE YOU FIND LOST RIVER YOU KNOW YOU ARE CLOSE TO YOUR DESTINATION. ANOTHER 10 MINUTES WINDING THROUGH THE FOREST NORTHWEST OF MONTREAL, THEN TURN LEFT AT THE CAMMAC SIGN, BUMP DOWN THE DIRT ROAD, AND PARK BY THE SHORE OF LAKE MACDONALD.

Here, almost 40 years ago, CAMMAC (Canadian Amateur Musicians/Musiciens amateurs du Canada) bought an old hotel to use for its summer music camp.

Typically, a summer camp is where you send the kids so they can spend time with other kids doing fun things together. At Lake MacDonald it's not just kids who get together but whole families, and what they do together is make music.

When I first came here with my wife and son some more than 10 years ago we settled into a rustic room and a whirlwind of activity.

To appreciate what is so addictively enjoyable about the CAMMAC experience you should know about a typical day.

It begins with everyone still in bed except for the kitchen staff, the handful of hardy swimmers – babes, biddies, and geezers but, curiously, no hunks – crossing the lake, the quiet few who like to watch for wildlife and the morning mist, and the giggling band playing or singing to wake everybody else up.

Even before breakfast, you check the bulletin board for that days classes.

At breakfast, as at every other meal, you get to know many of the more than 100 people, both the professionals who teach and the amateurs who learn, at a CAMMAC week.

The kids, meanwhile, leave their parents to go and eat with their friends. They spend most of the day amongst themselves, at their scheduled activities, or running in packs. They'll breathlessly acknowledge their parents when they bump into them during the day, then run on.

The bell rings at 8:30 for a short early-morning concert. The amateurs who play get a performance-induced adrenalin buzz at an unusually early hour.

The morning hours that follow are for coached sessions: blowing, bowing, plucking, and singing, becoming familiar with all kinds of new composers, teachers, and players. The atmosphere is supportive and free of compulsion, commitment, or competitiveness.

After lunch there is a quiet hour during

which most, sensibly, nap.

If you want to play more, then you just get together with people and reserve one of the practice huts for some time in the afternoon. Music making starts again at 3 and continues until well after sunset. If you were to stroll around the camp during, say, early music week, you would hear the sounds of snatches of madrigals, recorder ensembles, and concerts of viols mixed with the voices of dancers counting time for their steps, tennis players calling out the score, kids splashing in the lake, smokers chatting on the verandah, and the sound of readers in wooden armchairs turning pages.

The whirlwind keeps on whirling after dinner. Maybe you're rehearsing with the orchestra or the choir for the big Saturday night concert. Then, at 9, the teachers give a concert at which you may hear something really interesting played well.

After the post-concert snack and chat most people go to bed. But down in the old hotel's basement, which is where the kids and adolescents hang out during the day and early evening, the teachers gather to gossip and to fortify themselves with Scotch.

The old hotel was a fire inspector's nightmare. This winter it was finally torn down and, thanks to a successful fund-raising campaign, CAMMAC is putting up a new main building.

The accommodation may be less rustic and more expensive, but the lake and the forest have not changed and you can still enjoy their beauty from the old boathouse built on stilts over the water, with its windows on all three sides letting in light and the sight of the cliffs on the far shore.

It's the activity and the place and the people rather than the architecture that make the CAMMAC experience enjoyable. Maybe you too will drive up past Lost River to Lake MacDonald to play music with others, some of whom may be crazy but almost none of whom are boring. ■ SEAN MCCUTCHEON

Sean McCutcheon lives in Montreal and plays flute.

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With spring comes the launching of the 2006-07 concert season. *The Music Scene* is proud to introduce the following companies offering a subscription series, a good investment for passionate concert-goers and a source of financial stability for arts organizations. Consider supporting both your passion for music and your local arts group – consider subscribing!

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Illuminations, featuring Alain Trudel as guest conductor. This concert will shine the light upon French brass traditions and influences. October 15

The Night To Sing - a concert of Remembrance, featuring Bramwell Tovey's *Requiem Mass for a Charred Skull*. Mr Tovey conducts the band and Lydia Adams directs the Amadeus Choir. Sponsored by NTN Bearings Canada. November 8.


The Majesty of Christmas, with Richard Bradshaw, guest conductor, the Canadian Children's Opera Chorus & Youth Chorus, Ann Cooper Gay, director, and Micheal Bloss, organ soloist. December 18.

Heavy Metal, with Edward Gregson as guest conductor and John Griffiths as tuba soloist. Gregson's *Trumpet of the Angels* will be premiered. March 4.

A Russian Odyssey, featuring Larysa Kuzmenko's *Concerto for Piano and Brass Band*. James Sommerville, guest conductor, Andrew Burashko, piano soloist. April 15, 2007.

Strings Attached, Bramwell Tovey will conduct his new composition for violin solo and brass band, with Vancouver Symphony Concertmaster Mark Fewer as soloist. May 6, 2007.

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CONCERT PICKS SPRING 2006

APRIL 1 - JUNE 10

THE SOUTHERN ONTARIO SCENE

The closing of the season usually means the end of the annual year. It might be a time for sadness, but with such amazing concerts to end the season, and then summer festivals to look forward to, who has the time to be glum? Besides...it's spring!

With all the fresh growth and new things coming up, this is a great time for new music. The Esprit Orchestra (www.espritorchestra.com – (416) 366-7723) will hold its "New Wave Festival Gala" on May 18, featuring two world premiere concerts with world class soloists Scott Good (saxophone) and Erik Ross (Marimba). Music Toronto (www.music-toronto.com – (416) 366-7723) will be presenting Trio Fibonacci on April 6. Formed in 1998, the trio takes its name from the celebrated 13th century mathematician best known for the Fibonacci Sequence in which each number is the sum of the preceding two numbers (1, 2, 3, 5, 8, 13...). They will be playing a premiere by Canadian composer Chris Paul Harman, along with a work by Wolfgang Rhim and Shostakovich's *Trio No. 2*.

On June 9 New Music Concerts will close their 35th anniversary season by celebrating the work of Greek composer Iannis Xenakis, in a concert with the New Music Orchestra and guest artists Elisabeth Chojnacka (harp-sichord) and Lori Freedman (bass clarinet). Slightly prior, on May 27, will be their "Elliott Carter Double Portrait", which will bring guest composer Elliott Carter together with guest artist Virgil Blackwell (clarinet). They will perform works by Carter including *Steep Steps* for solo clarinet, and *Hiyoku* for two clarinets, plus other recent solo works and duos. This evening will commence with a screening of the 2004 documentary film *A Labyrinth of Time*, directed by Frank Scheffer. (www.newmusicconcerts.com – (416) 961-9594)

Arraymusic will be holding its Young Composers Conference on May 19 at the Gladstone Hotel. This year will feature composers who "include non-western musical elements as part of their overall practice" (www.arraymusic.com – (416) 532-3019). For more work by the up-and-coming, check out The Madawaska String Quartet who concludes its residency on May 14 at The Music Gallery (www.musicgallery.org – (416) 204-1080) with a concert presenting the results of their series of young composers's workshops.

The Toronto Symphony Orchestra (TSO) will bring premieres galore with their "New Creations Festival" on March 30 and April 1 and 5. March 30 will bring to the

stage pianist Emmanuel Ax playing Melinda Wagner's evocative *Extremity of Sky*, and violinist Leila Josefowicz on electric violin, playing John Adams's *The Dharma at Big Sur*. The concerts in April follow with similarly impressive programs, and it is sure to be a mesmerizing weekend for the TSO. (www.tso.on.ca – (416) 593-4828)

There will be some great early music as well in this warmer season. Tafelmusik finishes off its season with Bach – going from an early work with his *Wedding Cantata BWV 202*, on April 4, 6, and 9 and then appropriately closing the season with his magnificent *B Minor Mass* on May 3-7. The piece was completed only one year prior to his death. (www.tafelmusik.org – (416) 964-6337). The I Furioli (www.ifurioli.com) ensemble has two more of its creative concerts this season – *Addicted to Love* on March 31, and *I Furioli Up In Smoke* on June 10, which will address addiction of another kind.

With warmer weather comes thoughts of love. On April 2 Off Centre Music is focusing on the biological with their program which truly answers the question, "Is there a doctor in the house?" The second installment of its "Doctors and Music" series called "We've Got Rhythm", focuses on the relationship of music and the human heart-beat. (www.offcentremusic.com – (416) 466-1870)

Violinists are springing up all over Toronto this spring. Sinfonia Toronto brings in violinist Scott St. John for its final concert on May 6, performing some violin favourites including Schubert's *Rondo* and Sarasate's *Zigeunerweisen* (www.sinfoniatoronto.com – (416) 499-0403). Ida Kavafian will perform on May 12 with the Amici Chamber Ensemble playing Mozart, Brahms and Morawetz (www.amiciensemble.com – (416) 368-8743)

For some music that is good for your bones as well as your soul, try the 25th anniversary edition of the "Milk International Children's Festival of the Arts" sponsored by the Dairy Farmers of Canada. It will be from May 21-28, at the Harbourfront Centre. Songs, dance, and performance art from all over the world make up this unique festival, and features Sho, Mo and the Monkey Bunch from Toronto, Vélo Théâtre from France, and the Mongolian National Song and Dance Ensemble. (www.harbourfrontcentre.com/milk)

And as a special treat, The National Ballet of Canada has two more performances this season. The first is John Cranko's acclaimed adaptation of Shakespeare's *Romeo and Juliet* on April 29, 30 and May 3-7. Cranko himself mounted his ballet for the National Ballet of Canada in 1964 and the work quickly became a signature piece for the company. Following will be a performance of three shorter works – James Kudelka's *there, below*, set to Ralph Vaughan Williams' haunting *Fantasia on a Theme by Thomas Tallis*; Matjash Mrozewski's *A Delicate Battle* with

music by Bach and Gavin Bryars; and finally, Stravinsky's *Petrouchka*. Conceived by Igor Stravinsky in 1910 in between the composer's similarly seminal ballets *The Firebird* and *The Rite of Spring*, the ballet tells the story of a clown who falls in love with a ballerina and who is eventually killed by the ballerina's jealous lover. These performances will run from May 10-14. (www.national.ballet.ca – (416) 345-9595)

CLAIRE MARIE BLAUSTEIN

THE ONTARIO VOCAL SCENE

Winter-weary Southern Ontarians can look forward to a spectacular display of vocal blooms on the operatic and concert stages this spring. Concluding the Roy Thomson Hall's (RTH) prestigious vocal series will be the eagerly anticipated return of local favourite Siberian baritone Dmitri Hvorostovsky on May 7.

Other vocal gems include conductor laureate Andrew Davis leading the TSO and soloists Petra Lang and Clifton Forbis



EVELYN GLENNIE

in Mahler's *Das lied von der Erde* (RTH April 19, 20); and a performance of selections from the seldom-heard *Maid of Orleans* by Tchaikovsky and the even more obscure *Giovanna d'arco* by Salvatore Sciarrina, featuring the great Polish contralto Ewa Podlés, under the baton of Richard Bradshaw (RTH, May 10). Later in the month is a recital by tenor Michael Schade with the Aldeburgh connection, a concert postponed from last season. Stephen Ralls will accompany Schade in a program of lieder by Schubert, Mendelssohn and Pfitzner (Walter Hall, May 31).

SCENE FROM A DELICATE BATTLE



PHOTO BY CYLA VON TIEDEMANN

SOUTHERN ONTARIO

On the operatic front, the Canadian Opera Company (COC) says goodbye to the Hummingbird Centre with revivals of *Norma* and *Wozzeck*. The principal roles in the Bellini opera are all taken by artists making their COC debuts. As a last minute replacement, American soprano June Anderson makes her COC debut as the Druid priestess, opposite the Pollione of Hungarian tenor Attila Fekete. Mezzo Mariana Kulikova is Adalgisa (March 30 – April 15). Former COC director Lotfi Mansouri will be the stage director of the Berg opera, with Pavlo Hunka in the title role. Giselle Allen will be Marie, while character tenor Robert Künzli, an outstanding Mime from last season, returns as the captain. Drum Major is another Wagnerian, British tenor Richard Berkeley-Steele, who takes on Loge in the COC Ring next September. Veteran bass Artur Korn, last heard as Baron

Ochs in *Der Rosenkavalier*, returns as the Doctor. Michael Levine, designer of the COC Ring, had one of his early successes with this visually striking and evocative production of *Wozzeck* from 1990 (March 31-April 13).

If a warhorse is more your thing, try Opera Ontario's *La Traviata*. American soprano Jeanine Thames will be Violetta. Alfredo will be the Metropolitan Opera-bound Québec tenor Marc Hervieux. John Fanning, the excellent Gunther in *Götterdämmerung*, will be Germont père (April 29, May 4, 6 Hamilton; May 12, 14 Kitchener-Waterloo). Opera Atelier (OA) celebrates its 20th anniversary season

with Monteverdi's *Orfeo*, starring baritone Daniel Belcher in the title role. He is joined by an ensemble of OA regulars – tenor Colin Ainsworth, sopranos Jennie Such and Monica Whicher, mezzo Stephanie Novacek, baritones Olivier Laquerre and Curtis Sullivan. It is fitting that OA ends its anniversary season with this opera, which marked the company's debut way back in 1985, in the Walker Court of the Art Gallery of Ontario (Elgin Theatre April 15-23). **JOSEPH SO**

THE OTTAWA SCENE

It's been a winter marked by discontent for some Ottawa music lovers. First came National Arts Centre Orchestra (NACO) artistic director Pinchas Zukerman's December announcement that he would be taking a break for the rest of the season. Then came Zukerman's comments in a California newspaper about "rotten apples" in the orchestra, and increasingly open talk about strained relations between some of the musicians and the conductor. Zukerman didn't even show up for the launch of the 2006-07 season.

Zukerman has since apologized for his remarks, and hopes are high that, with the help of a mediator, a more cordial weather pattern will settle over the orchestra before the start of the next season. In the meantime, Zukerman's absence means we get to discover a wealth of international conducting talent, thanks to all his replacements.

But Ottawa doesn't live by the NACO



ZUKERMAN AND PERLMAN



LANG LANG

OTTAWA

alone. The coming months also feature some major soloists, interesting offerings on the early and contemporary music fronts, and plenty of concert for chamber and choral music aficionados, not to mention one of Verdi's finest and certainly funniest, operas. Here's a look at what's happening:

The inimitable Marc-André Hamelin performs an afternoon chamber concert April 2 at the National Gallery of Canada. Playing alongside NACO musicians, he'll perform works by Stravinsky, Schubert and Brahms. (www.nac-cna.ca)

April 5, the Chamber Music Festival concert series presents the St. Lawrence String Quartet in music by Haydn, Schumann and Shostakovich. (www.chamberfest.com)

Verdi's marvellous *Falstaff* gets the Opera Lyra treatment, April 8, 10, 12 and 15 at the National Arts Centre (NAC). The title role will be sung by Gaétan Laperrière, with soprano Shannon Mercer as Nanetta, mezzo Julie Nesrallah as Meg Page, soprano Robin Follman as Alice Ford and tenor Hugues Saint-Gelais as Bardolfo. (www.operalyra.ca)

Anton Kuerti's solo recitals are always eagerly awaited by the Ottawa public. On April 11 at the NAC, Kuerti performs sonatas by Beethoven, Schubert and Mozart, as well as works by Brahms. On April 12, the Cathedral Arts Series presents an evening of Baroque sacred music, including Charpentier's *Leçons des ténèbres*, featuring British sopranos Julie Gooding and

Mhairi Lawson. Other works will be performed by Seventeen Voyces, conducted by Kevin Reeves. (www.cathedralarts.com)

American violinist Hilary Hahn performs the rarely-heard Glazunov *Violin Concerto in A* with the NACO, April 19 and 20. Arild Remmereit also conducts selections from Grieg's *Peer Gynt* and the Sibelius *Second Symphony*.

April 23, pianist Louise Bessette and NACO musicians present chamber music by Mozart, Korngold, Arcuri, Webern and Johann Strauss Jr. at the National Gallery. The venerable Beaux-Arts Trio return to Ottawa April 27 with works by Beethoven, Mendelssohn and Shostakovich.

April 30, it's strings squared when Thirteen Strings joins forces with the McGill Chamber Orchestra for Richard Strauss' *Metamorphosen*. Also on the program are works by Bach and Tippett; Jean-François Rivest shares the podium with guest conductor Boris Brott. (www.thirteenstrings.ca)

Also on April 30, Seventeen Voyces and instrumental ensemble La Favorite present an "authentic" *Messiah*, conducted by Kevin Reeves. Only the Overture and Parts II and III will be performed. Soloists are soprano Lise Maisonneuve, alto Gwen Millar, tenor Alain Paquette and bass Phillip Holmes. This concert is reprised May 2. (www.seventeenvoyces.ca)

HILARY HAHN



As tulips all over the city are getting ready to pop, the Ottawa Symphony is wrapping up its season with Dvořák's *Carnival Overture*, Glenn Buhr's *In Gloriam* for cello and orchestra, featuring cellist Paul Marleyn, and Brahms's *Symphony No. 1*. David Currie conducts this May 8 concert. (www.ottawasymphony.com)

May 10, Pinchas Zukerman is scheduled to perform—not as a conductor, but as a soloist with longtime buddy Itzhak Perlman. The two string players are joined by pianist Rohan de Silva in works by Bach, Mozart, Leclair and Moszkowski. Zukerman will be staying to conduct the following NACO concerts, starting May 11-12, when Canadian superstar soprano Isabel Bayrakdarian will be performing Mozart concert and opera arias, while pianists Jonathan Gilad and Benjamin Hochman will share the stage for Mozart's two-piano concerto. The Brahms *Serenade no. 2* is also on the program.

May 13, the Ottawa Bach Choir performs Charpentier's *Mass for four choirs*, Martin's *Mass for double*

choir and other works. Lisette Canton conducts; organist Thomas Annand provides the accompaniment. (www.ottawabach-choir.ca)

May 17 and 18, rising Chinese pianist Lang Lang performs Mozart's *Piano Concerto no. 17* with Zukerman and the NACO. Takemitsu's *Tree Line* and the Sibelius *First Symphony* are the other scheduled works.

On the evenings of May 24 and 25 the ever-evolving Yannick Nézet-Séguin will take a turn at the NACO, conducting the orchestra and sensational Scottish percussionist Evelyn Glennie in American composer Joseph Schwantner's *Percussion Concerto*. Nézet-Séguin will also prove his mettle in Ravel's *La valse*, Pierre Mercure's *Kaleidoscope* and the Suite from Prokofiev's *Romeo and Juliet*. The NACO's regular season winds down June 15-16 with a special tribute to founding concertmaster Walter Prystawski. This will be Prystawski's last appearance after 37 years with the orchestra. Founding NACO artistic director Mario Bernardi will be replacing Zukerman on the podium. Jon Kimura Parker will perform Mozart's *Piano Concerto no. 20*, while NAC violinist Donnie Deacon will join Prystawski for the Bach double concerto. Beethoven's *Symphony no. 7* completes the program.

NATASHA GAUTHIER



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